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The Pritzker Architecture Prize



1999

SIR NORMAN FOSTER

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.

An international panel of jurors reviews nominations from all nations, selecting one living architect each year. Seven Laureates have been chosen from the United States, and the year 1998 marked the fourteenth to be chosen from other countries around the world.



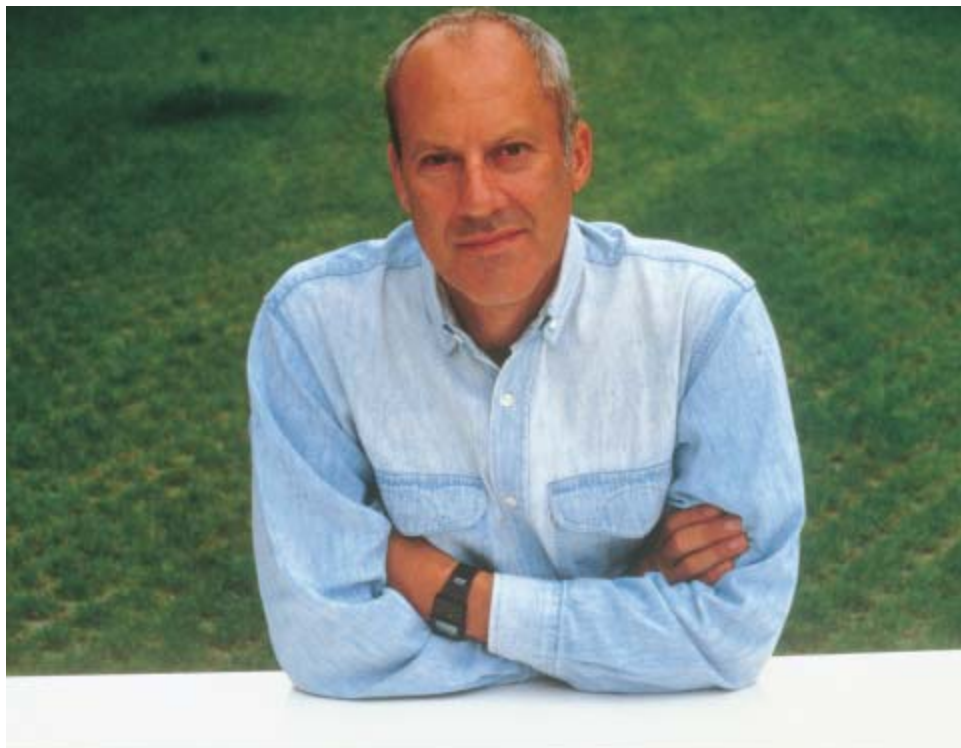
The bronze medallion presented to each Laureate is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. Shown on the cover is one side with the name of the prize and space in the center for the Laureate's name. On the reverse, shown above, three words are inscribed, "firmness, commodity and delight," The Latin words, "firmitas, utilitas, venustas" were originally set down nearly 2000 years ago by Marcus Vitruvius in his Ten Books on Architecture dedicated to the Roman Emperor Augustus. In 1624, when Henry Wotton was England's first Ambassador to Venice, he translated the words for his work, *The Elements of Architecture*. "The end is to build well. Well building hath three conditions: commodity, firmness and delight."

THE
PRITZKER
ARCHITECTURE PRIZE

1999

PRESENTED TO
SIR NORMAN FOSTER

Photo by Andrew Ward



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JURY CITATION

Sir Norman Foster's pursuit of the art and science of architecture has resulted in one building triumph after another, each one in its own way, unique. He has re-invented the tall building, producing Europe's tallest and arguably the first skyscraper with an ecological conscience, the Commerzbank in Frankfurt. He cares passionately for the environment, designing accordingly. From his very first projects, it was evident that he would embrace the most advanced technology appropriate to the task, producing results sensitive to their sites, always with imaginative solutions to design problems.

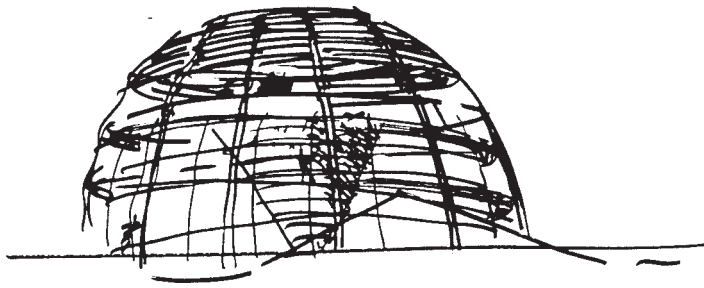
His design objectives are guided not only toward the overall beauty and function of a project, but for the well-being of those people who will be the end-users. This social dimension to his work translates as making every effort to transform and improve the quality of life. In the early seventies, he pioneered the notion that the workplace could be a pleasant environment with one of his first notable projects, the Willis Faber and Dumas offices, that included a swimming pool and grassy rooftop park for employees.

In the three decades since, Sir Norman has produced a collection of buildings and products noted for their clarity, invention, and sheer artistic virtuosity. His work ranges in scale from the modest, but exquisite new addition of the Sackler Galleries to the existing galleries of the Royal Academy of Arts in London, and the serenely simple limestone addition to the Joslyn Museum in Omaha, Nebraska — to a pair of grand mega-projects, both in Hong Kong, the world's largest air terminal, and the much-acclaimed Hongkong and Shanghai Bank.

Proof of his ability to produce remarkable solutions for diverse programs in urban settings is his sensitive placement and design of the Carré d'Art, a cultural center next to a revered Roman temple, dating from 500 BC, in the heart of Nîmes, France. Such a juxtaposition of contemporary and ancient architecture has rarely been achieved so successfully. His transformation of more recent historic icons — the Reichstag in Berlin and the new Great Court of the British Museum — are brilliant redesign-renovations.

His design versatility is further demonstrated with his experimentation and innovation in designing a wide range of products from a simple door handle, to tables and tableware, chairs and other furniture for storage systems, book stacks, desks, exhibition stands, and street furniture as well as a solar powered bus and private motor yacht. His is a continuing process of discovery, inspiration, invention and innovation.

For Sir Norman's steadfast devotion to the principles of architecture as an art form, for his contributions in defining an architecture with high technological standards, and for his appreciation of the human values involved in producing consistently well-designed projects, he is awarded the Pritzker Architecture Prize, with warm wishes for continued success in the new millennium.



**The Reichstag
New German Parliament
Berlin, Germany
1999**
(below and opposite)

Concept Sketch by Sir Norman Foster

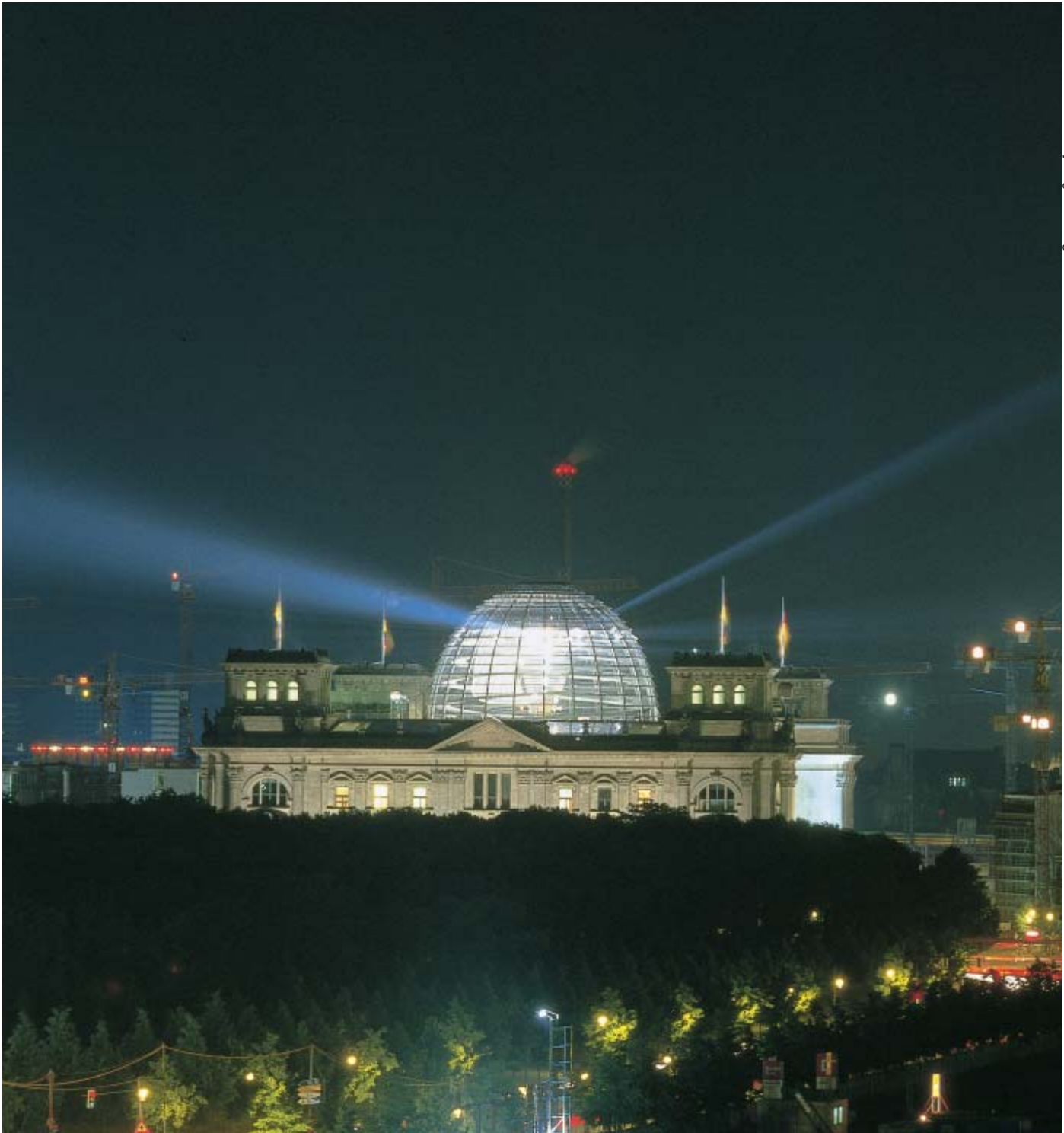
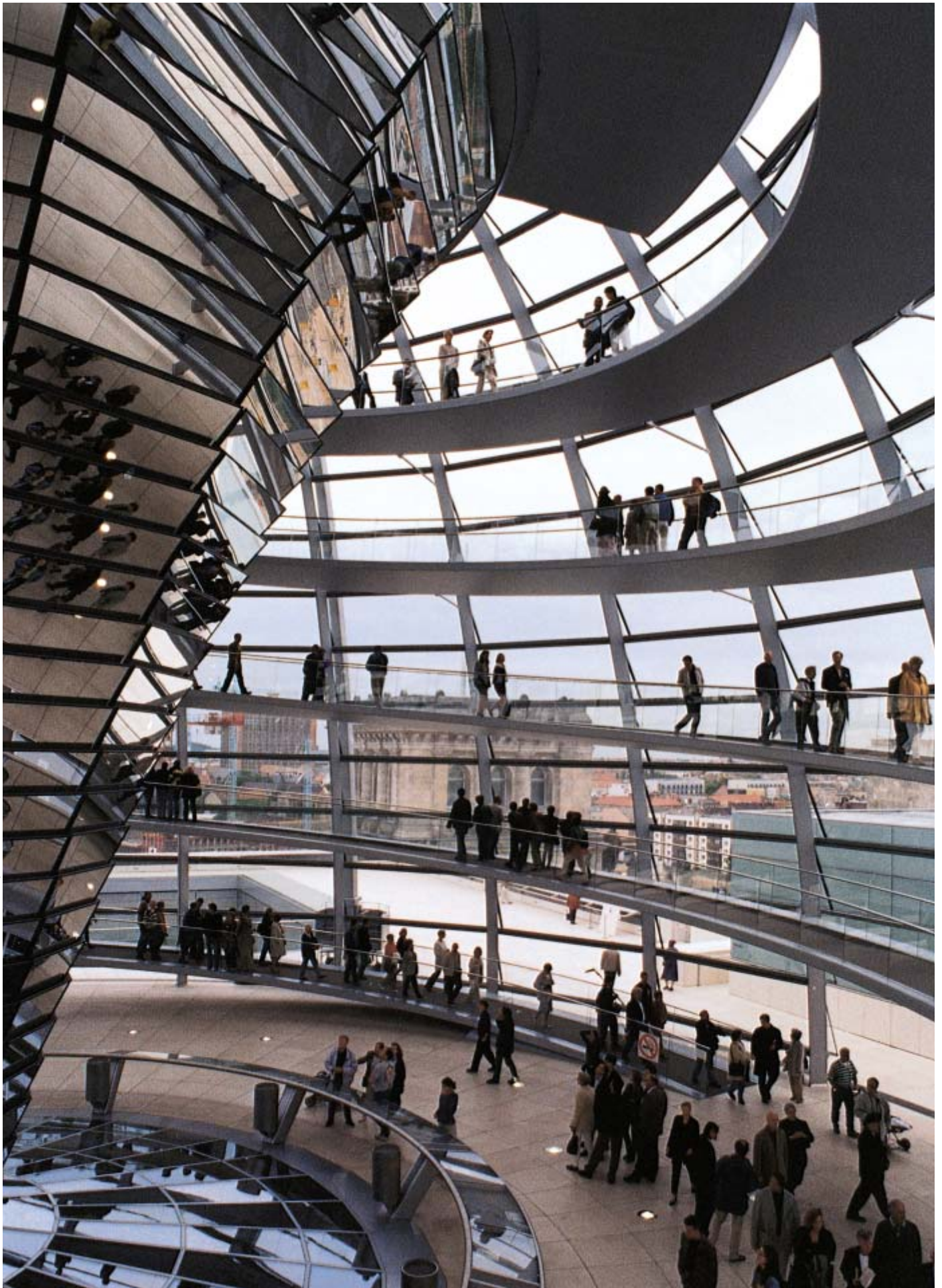


Photo by Nigel Young

Photo by Andreas Taubert



PREVIOUS LAUREATES

1979

Philip Johnson of the United States of America

presented at Dumbarton Oaks, Washington, D.C.

1980

Luis Barragan of Mexico

presented at Dumbarton Oaks, Washington, D.C.

1981

James Stirling of the United Kingdom

presented at the National Building Museum,
Washington, D.C.

1982

Kevin Roche of the United States of America

presented at The Art Institute of Chicago, Illinois

1983

Leoh Ming Pei of the United States of America

presented at The Metropolitan Museum of Art,
New York, New York

1984

Richard Meier of the United States of America

presented at the National Gallery of Art, Washington, D.C.

1985

Hans Hollein of Austria

presented at the Huntington Library, Art Collections and
Botanical Gardens, San Marino, California

1986

Gottfried Böhm of Germany

presented at Goldsmiths' Hall, London, United Kingdom

1987

Kenzo Tange of Japan

presented at the Kimbell Art Museum, Fort Worth, Texas

1988

Gordon Bunshaft of the United States of America

and

Oscar Niemeyer of Brazil

presented at The Art Institute of Chicago, Illinois

PREVIOUS LAUREATES

1989

Frank O. Gehry of the United States of America

presented at Todai-ji Buddhist Temple, Nara, Japan

1990

Also Rossi of Italy

presented at Palazzo Grassi, Venice, Italy

1991

Robert Venturi of the United States of America

presented at Palacio de Iturbide, Mexico City, Mexico

1992

Alvaro Siza of Portugal

presented at the Harold Washington Library Center
Chicago, Illinois

1993

Fumihiko Maki of Japan

presented at Prague Castle, Czech Republic

1994

Christian de Portzamparc of France

presented at The Commons, Columbus, Indiana

1995

Tadao Ando of Japan

presented at the Grand Trianon and the Palace of Versailles, France

1996

Rafael Moneo of Spain

presented at the construction site of The Getty Center
Los Angeles, California

1997

Sverre Fehn of Norway

presented at the construction site of The Guggenheim Museum
Bilbao, Spain

1998

Renzo Piano of Italy

presented at the White House, Washington, D.C.



Photo by Robert W. Jensen

The Altes Museum - Berlin, Germany

FORMAL PRESENTATION CEREMONY

*The Altes Museum
Berlin, Germany
June 7, 1999*

EBERHARD DIEPGEN

MAYOR OF BERLIN

WOLFGANG THIERSE

PRESIDENT OF THE GERMAN PARLIAMENT

J. CARTER BROWN

*DIRECTOR EMERITUS, NATIONAL GALLERY OF ART
CHAIRMAN, U.S. COMMISSION OF FINE ARTS
CHAIRMAN, PRITZKER ARCHITECTURE PRIZE JURY*

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

SIR NORMAN FOSTER

1999 PRITZKER LAUREATE



The 1999 presentation on June 7 of the \$100,000 Pritzker Architecture Prize to British architect Sir Norman Foster encompassed three sites of architectural significance in Berlin, Germany: the Altes Museum by the 19th century architect Karl Friedrich Schinkel; the New National Gallery, a late work by Ludwig Mies van der Rohe; and the recently completed Grand Hyatt Hotel, designed by 1996 Pritzker Laureate, Rafael Moneo of Spain.

Thomas J. Pritzker, President of The Hyatt Foundation, expressed gratitude to Dr. Wolf-Dieter Dube, general director of the state museums of Berlin, for making it possible to hold the event in the two museums, saying, "Schinkel's Altes Museum

is considered a masterpiece, and one of our previous laureates has pointed out to me that Schinkel is really the father of modern architecture. He had a profound influence on Mies van der Rohe, who in turn influenced most of the architecture of our era. And of course, being from Chicago, we hold Mies in high esteem for his accomplishments there. As it turns out, the jury's selection for this year, Sir Norman Foster, has acknowledged Mies as an influence as well."

(above left) Guests arrived at the Altes Museum. Another historic landmark, The Berlin Cathedral, is visible in the background. (Below) The presentation of the award was held in the neo-classic rotunda of the Altes Museum before an international assembly of invited guests.



Previous Pritzker Laureates in attendance included: (left to right) 1989 winner Frank Gehry from the United States, 1998 Laureate Renzo Piano from Italy, and 1985 honoree Hans Hollein from Austria. Jurors Jorge Silvetti, Toshio Nakamura, and jury chairman J. Carter Brown are also shown here. Not pictured here, but attending, were 1996 Laureate Rafael Moneo of Spain and Gottfried Boehm, the 1986 Laureate from Germany.

(below) Sir Norman and Lady Foster with their nine month old daughter, Paola, were greeted at the ceremony by 1985 Pritzker Laureate Hans Hollein of Austria.



Following the presentation at the Altes Museum, guests were transported to the New National Gallery for a reception.

J. Carter Brown, chairman of the Pritzker jury, amplified the reasons for Berlin being the location of the 1999 ceremony, saying, “Whether one agrees with the 'father of modern architecture' title for Schinkel or not, he certainly set the pattern for museums with his great central space, the rotunda of the Altes Museum. That pattern has been carried through to our day. Berlin is being both re-united and reborn, with architecture playing an extremely important role in that rebirth. There is so much new construction, and a great deal of it has been, or is being designed by Pritzker Laureates. A major reconstruction project that has come to symbolize the new Berlin is being accomplished based on a master plan by last year's Pritzker Laureate Renzo Piano, who has also designed several of the buildings in the plan. The late Sir James Stirling, who won the Pritzker in 1981, designed the Kulturforum, also known as the



Photo by Andreas Taubert

The New National Gallery, Berlin.



Photo by Robert W. Jensen

Guests arriving for reception at the New National Gallery.

Berlin Science Center. Alvaro Siza of Portugal, who won in 1992, designed an apartment building; Hans Hollein designed public housing and is currently building the Austrian Embassy. The late Aldo Rossi of Italy did a residential development in Kochstrasse and Wilhelmstrasse. Frank Gehry has a building for DG Bank nearing completion at Pariser Platz 3. So you can see that the Pritzker Prize is certainly a part of this great city. By the way, I should add that this year's laureate, Sir Norman Foster, was chosen after the decision had been made to come to Berlin. It is just coincidence that his re-building of the Reichstag project is here as well.”



Photo by Robert W. Jensen

(right) Hyatt Foundation President Thomas J. Pritzker and his wife, Margot, arriving at the New National Gallery reception.

Photo by Andreas Taubert



(left) Guests enjoyed a formal dinner in the ballroom of the Grand Hyatt Hotel, Berlin.

(below) A view of the exterior of the Grand Hyatt Hotel from one of the reflecting pools in the Potsdamer Platz development area.

In addition to the Laureates already mentioned, Rafael Moneo of Spain, who won the prize in 1996, designed the Grand Hyatt Hotel, also in Potsdamer Platz, Berlin, where a formal dinner was held in the grand ballroom. Architecture critic Michael Webb, called it "...the first grand hotel of the 21st century" in his review in *Interiors* magazine.

Photo by Andreas Taubert



Earlier on the day of the ceremony, a media conference was held for Sir Norman Foster. (above) Mrs. Jay A. (Cindy) Pritzker and her son, Thomas J. Pritzker (left) greeted members of the media with Sir Norman Foster.



Photo by Robert W. Jensen

Photo by Robert W. Jensen



(left) Pritzker Jury Chairman J. Carter Brown presided at the media conference which was attended by some forty representatives of radio, television, newspapers and magazines in Europe.

On the day preceding the ceremony, guests were provided with a brief tour of some of the architecture of Berlin, including many of the buildings designed by Pritzker Laureates.

(right) This view of the tour includes in the foreground (left to right) Hans Hollein, juror Ada Louise Huxtable, journalist Bonnie Churchill, Mrs. Jay A. (Cindy) Pritzker, and Frank Gehry. The group had just finished touring the Reichstag and had walked through the Brandenburg Gate on their way to see Gehry's DG Bank building, still under construction.



Photo by Andreas Taubert



Photo by Robert W. Jensen

(left) The view from the window of Gehry's DG Bank building, looking toward the dome of the Reichstag.

(below) The tour included a stop at the Holocaust Museum designed by Daniel Libeskind.



Photo by Andreas Taubert

(right) One of the highlights of the tour was a visit to the Reichstag which was a total renovation project of Sir Norman Foster. Mark Brown, the Reichstag project director for Foster and Partners in Berlin, points to graffiti that was originally written by Russian soldiers and deliberately preserved.



Photo by Robert W. Jensen

EBERHARD DIEPGEN

MAYOR OF BERLIN

(Spoken in German) President of the Federal Parliament, Mr. Pritzker, Mr. Foster, ladies and gentlemen, I'd like to welcome you all most cordially here in Berlin. For twenty years, the Pritzker Prize has been awarded. It's one of the most important awards in architecture. And I'm very pleased that this year Sir Norman Foster will be the Laureate. Sir Norman Foster who in recent years has become well-known in Germany due to the remodeling of the Reichstag. He has almost become a citizen of Germany.



Ladies and gentlemen, when realizing where the prize has been awarded in the last ten years, then you can actually start dreaming. A Buddhist Temple in Japan, a Palace in Venice, a Palace in Mexico, Mexico City, the Prague Castle, the Palace of Versailles, and the White House in Washington. All these venues were impressive places for the awards ceremony. And I simply state here and now that also the Altes Museum built by Karl Friedrich Schinkel is a good venue for this ceremony. Karl Friedrich Schinkel was the greatest master builder in Prussia in the last century, and he greatly influenced the image of the City of Berlin. And I don't think I have to

point that out to you, but Schinkel's architecture also is being integrated now into the new Berlin, and you will also note that when you look at it.

Ladies and gentlemen, the City of Berlin has been, and still is, the Mecca of architects from all over the world. When walking through the center of the city, you sometimes feel that you are in an open air museum of architecture. Frank Gehry, Renzo Piano, Hans Hollein, Rafael Moneo, Philip Johnson, Aldo Rossi, and many others have actually participated in the competition of architectural ideas and have changed the image of Berlin and influenced it.

And I know, and many of you participated in the discussions. There's always been criticism in the master plans and in the architectural planning and people wrote that the protection of the historic building fabric should be criticized. You might understand that I'm one of those who say if there is this great reconstruction project, a discussion about architecture is self-evident and only natural. A city and its population wouldn't be human if they hadn't discussed the future architecture of their city. But let me remind you that what we wanted was always a mixture. Of course, a successful mixture between the old and the new. And sometimes these concepts were not in line with the ideas of the architects, but a city is more than the sum of its parts, and its buildings. And due to the destruction of World War II and the post-war period, Berlin has also been an interesting place for urban design and urban architecture. And it's a very sensitive place.

Sir Norman Foster realized this in a very exemplary fashion when rebuilding the Reichstag. And he said it, he considered it, a question and an issue of historical integrity to show the face of a building rather than covering it up in stone. He changed the outer shape, but the historic layers were actually exposed, and with the Dome after some very in-depth discussion about domes, he created a symbol for the new Berlin, which has developed in front of our very eyes in recent years.

Ladies and gentlemen, Berlin is happy about the role it is about to play as the capitol of the reunified Germany. And we're very pleased that Sir Norman Foster added a jewel to the silhouette of this city, and that it's also due to this that he's awarded the renowned Pritzker Prize tonight. I should like to thank the Pritzker family. And I should like to welcome you all again to the City of Berlin, in this very special place of architecture. And I think this will also be our idea for the future. Welcome to you all.

WOLFGANG THIERSE

PRESIDENT OF THE GERMAN PARLIAMENT

(Spoken in German) Honored Chairman of the Hyatt Foundation, Mr. Pritzker; Governing Mayor of Berlin; Mr. Carter Brown, Chairman of the Jury; ladies and gentlemen; and of course, dear, Sir Norman Foster. The Hyatt Foundation and the Pritzker Architecture Prize, which was instituted by the Hyatt Foundation, is an initiative with a lot of courage that shows us that here something is being introduced and at the same time it's being taken back.

In other words, the fact that architecture is sometimes underrated in our society and yet in times of antiquity it was the number one of the fine arts. It was the mother of all arts. And I fully agree with that. And today, at least for the mainstream of society, the master architects are less well-known than contemporary artists or poets or pop icons. And one indication of this is that in the realm of the architecture there is no Nobel Prize.

In 1979, the Pritzker Architecture Prize was awarded for the first time, so it has remedied this lack that had existed and people are being awarded the prize who have made major contributions to society, to humankind, through their endeavors in the building environment. The very high standards of criteria that are applied tell us to what extent architecture is an expression of an indication of the times in which we live.

The *Zeitgeist*, the understanding that people have of themselves and their times in which they live, the culture they live in, all of this is represented on the very broad scale in architecture. And the Pritzker Architecture Prize shows us the



talents, the visions, the commitments of the Laureates. And who would better fulfill these criteria than the new Laureate for 1999, Sir Norman Foster.

He is an extremely talented architect, a man of great vision and a fervent and committed architect. His built architecture is being recognized in Asia, America, Europe. He has received wide acclaim for his work. His style is full of light in the broader sense of the word and recognized throughout the world. And then there are three things that really come to mind. Namely, the innovation, the ecological compatibility, the social responsiveness, being sensitive to those who live and work in his built environments and combining this social and ecological component and linking it to the aesthetics of the building. And as President of the German Bundestages, the German Parliament, and as a Berliner, I find that the redesigning of the Reichstag is the example of his work. Here, the Reichstag shows us how the Laureate thinks in terms of architecture, in terms of his built products.

It was a historic building dating back to the beginning of the 19th century, a mix of different styles, neo-renaissance, neo-Italian renaissance, the copula, the dome, and many other styles. It was also an expression of the days of Kaiser Wilhelm. It was a combination of old, new, past and present. And here, all of this has been brought back to life. A new idea of how to bring together the plenary Assembly Hall, together with a new Dome. And to create a synthesis that does work. And he was able to prove all skeptics wrong.

The past, the present and the future of this building is being expressed by this redesigned renovation. And the architect was able to read that history and was able to expose it again to the public so that it could be read because it was covered up for many years. Without, however, remaining in the past, it is not a historical building, but much rather Sir Norman created a new space for democratic structures, for a Parliament that will be able to function well and efficiently, and with this incredible synthesis of bringing together history and modernity he was able to bring about a work of art, which in the best sense of the word, will be a popular work of art. And the almost three hundred thousand visitors up to now who have gone up the incline plane up to the top of the Dome. Germans even stood in line very patiently waiting to visit the new Dome.

And I think this is the stamp of approval for this new work of architecture. So the redesigned Reichstag building, I believe, shows us how architecture can bring together peoples from all over the world. The architecture now, I'm sure as the President of German Parliament might be allowed to say so, the architect of the most important building in German democracy is an architect who is not from Germany. And I think this is proof of our having overcome national narrow-mindedness. I think it has shown that we are serious in overcoming narrow-mindedness and are open and opening ourselves up to the world and want to create Berlin as a worldwide metropolis. And so coming to Berlin, anyone who comes and all the visitors who have come to visit the new dome, to visit the redesigned Reichstag building, I believe, are proof of the piece of art, the work of art, that he has created.

And I think he has created more than simply redesigned the Reichstag building, but without going into those details because the Chairman of the Jury, Mr. J. Carter Brown will do that, so therefore I think the work that he has contributed will also mean that architecture will, perhaps, no longer be underrated. This is

truly the people's architecture, popular architecture. It is no longer only the object of debates carried on by experts, by those who are in the know, but it is something that is in the public eye. And in the year of our national poet Goethe, since this is the year where our national poet is being celebrated, I would also like to close now quoting from Goethe. And I think he was the one who coined a very fine phrase that describes this where he says: "Where you see this master architect build, one feels the joy of that activity of building for others." And so, Sir Norman, I believe, that also the redesigning of the Reichstag is something that we will treasure for many generations to come. We thank you for your contribution that you made to Berlin and German democracy.

J. CARTER BROWN

CHAIRMAN OF THE JURY
PRITZKER ARCHITECTURE PRIZE

(Spoken in German) President of the German Parliament, Governing Mayor, Mr. Ambassador, distinguished guests, ladies and gentlemen. On behalf of the Jury of the Pritzker Prize, let me tell you, first of all, that it is a particular pleasure and a great honor for us to be in the new Berlin today. Particularly the fact that the ceremony is about to take place in this beautiful, old building fills us with great joy. I do regret that Friedrich Von Schinkel is no longer technically alive. So according to the rules of the jury, we cannot award a Pritzker to him.

(The speaker switches to English) Since every one of you speaks perfect English, I will continue in *meiner Muttersprache*. We are delighted, we of the jury, to be here to honor Sir Norman. And I would like, first of all, to introduce other members of the jury who are here with us this evening. I would ask each one to stand, but I would ask all of you to withhold your applause until we are through.

Ada Louise Huxtable, who is the legendary architectural critic of the United States. She has been the architecture critic of the *New York Times*, and now the *Wall Street Journal*. She's written several books. Whatever she says goes. Toshio Nakamura (I have invented a new name for him this morning at the press conference: we now call him Tokyo Nakamura) is an author and a critic and made *A+U* the bible of the architectural world. Lord Rothschild, Jacob please stand, who represents architectural patronage with tremendous connoisseurship: one has the great Supreme Court building in Jerusalem, the addition to the National London Gallery by Venturi. And since then, as Chairman of the National Memorial Heritage Fund, he was the catalyst for extraordinary architecture. And finally, with us tonight, Jorge Silvetti, an architect who with his partner, Rodolfo Machado, is in the process of building a great addition to the Getty Museum in its original building, but



who also is chair of the Harvard Architecture Department, the famed Graduate School of Design. I am delighted they are all here.

I cannot, however, introduce to you tonight someone who has been at every one of the Pritzker Prize ceremonies until now, and who sadly will never be able to come again. A man of great of brilliance, of vision, of an extraordinary puckish charm, someone without whom there wouldn't be a Pritzker Prize: Jay Pritzker. And I would like to ask all of you simply to join me for a moment of silence in his memory. (*Moment of silence*)

Happily, many members of his family are with us tonight, and in particular his widow, Cindy Pritzker, the gracious, fabulous, indefatigable Cindy. Please stand and acknowledge her as our hostess for this evening (*applause*). And we will be hearing from their son, Tom, shortly.

But if I might be permitted a very personal note for a minute. For 32 years, I have been the chairman of an architectural review body for the capital of the United States in Washington, appointed by this President of the United States and all five of the preceding ones. And some of you know that for 23 years, I was director of our National Gallery of Art, working closely often with my friend, Wolf-Dieter Dube, in the art museum field. And so I have two loves — architecture and art — and I've always been fascinated by how two loves do or don't get along with each *other*. And these two often don't. It's very difficult to put an architecture exhibition inside a museum. And often museums are works of art, but to the detriment of other works of art. But here, in Berlin, we already have a museum of architecture that is one hundred percent real. It is the *Stadt als Ausstellung*. It is a city which is in itself an exhibition of great architecture, as we were just hearing from the Mayor. Somehow the *Wirtschaftswunder* has become the *Hauptstadts wunder*. And I congratulate you.

But Washington also has been built almost from scratch over relatively recent years. And it's about to celebrate its 200th birthday — a much shorter life span than Berlin — before which it was just trees. In Washington, too, we mix old and new, as we are doing symbolically tonight with events both in the Neue National Galerie and here in the Altes Museum. So the new Berlin does something Washington or any American city never can. It resonates with layers of history and greatness. Just as this rotunda goes back even before that to the Pantheon in Rome, a temple celebrating the gods, as a museum, this building celebrates the muses. Tonight, in this great historic architectural space, we celebrate the muse of architecture, and, in this pantheon of the god-like creatures in the field, we celebrate someone who has a high-tech connectivity to the muse of architecture, Norman Foster.

Here to make the award this evening is the President of the Hyatt Foundation, who is himself a remarkable combination of loves. He is an extraordinarily gifted businessman and has had for years enormous responsibility in this worldwide empire; but he is also a scholar, a collector, someone who is published in arcane scholarly journals on the history of Indian bronzes. And, speaking of love, in an analogy to Sir Norman, whose wife took up flying, Tom's wife took up Sanskrit. At any rate, I have the greatest admiration and affection for Thomas J. Pritzker. And I happily yield this podium over to him now to make the presentation. Tom.

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

Thank you very much, Carter, appreciate it. Mr. President, ladies and gentlemen, we're here in Berlin at the end of a remarkable century for architecture. We're here in a city that has truly seen both the best of times and the worst of times. Yesterday's tour left no doubt that we are witnessing the construction of a unique built environment. We saw the fundamental rebuilding of a city by the great architects of this moment at the end of the 20th Century.

Not coincidentally, the beginning of this same century saw the reconstruction of our hometown of Chicago after its great fire. That rebuilding saw the beginning of high rise architecture and it set the standards for all other modern cities. Today, and for the coming century, Berlin sets a new standard.

As you know, the Pritzker has taken on a tradition of being a ceremony that has traveled to places of historical value. We've gone to the 8th century Buddhist temple of Todai-ji in Nara, Japan, in order to present the prize to my friend, Frank Gehry. We've gone to the Palace of Versailles, which was the venue for the presentation to Tadao Ando, in 1995.

In other years, we visited the works of previous Laureates that had been executed subsequent to their receiving the prize. In Bilbao, in 1996, we pre-inaugurated Frank's Guggenheim Museum for the purpose of inducting Sverre Fehn as a Laureate. Our ceremony at Richard Meier's unfinished Getty Museum was to honor Rafael Moneo, who incidentally has designed tonight's dinner venue at the Grand Hyatt, Berlin.



I would just like to point out because Rafael designed the hotel here that we're having dinner in, if there's a problem with the food, if it's not so hot, don't worry about calling Rafael in his room after dinner.

Well, you can see the Pritzker has traveled from the White House to now Berlin, or perhaps this will become the site for future venues. Tonight we have a group that is truly a remarkable set of the best. Many of our Laureates are here tonight and I would like to introduce them and thank them for their contributions to our built environment.

Ladies and gentleman, I would like to introduce the past Laureates who are here tonight. I would ask that you remain standing after you've been called, and for the audience to do two things: First, I'd like you to hold your applause till we're completed, and second, I'd like you to think about the fact that every one of these Laureates is either working on a new project or has recently completed a project.

here in this wonderful City of Berlin. To each of you, I hope you've got those construction projects correctly.

In order of seniority as a Laureate, we begin with our seventh Laureate, Hans Hollein of Austria. Gottfried Boehm of Germany. We then go to Frank Gehry of the United States, and Jose Rafael Moneo of Spain. And finally, last year's recipient, Renzo Piano. Ladies and gentlemen, please give a hand to our millennium pioneers.

Before discussing Norman, I want to say that tonight could not have taken place without the gracious help of Wolf-Dieter Dube. And thank you very much. He has orchestrated our use of this magnificent rotunda of the Altes Museum, as well as an opportunity to experience the New National Gallery as we progress through the evening.

By using these venues, we pay homage to Karl Friedrich Schinkel, as an architect from the previous century, and to Mies van der Rohe, whose post-war buildings can be seen throughout our hometown of Chicago. And of course, when we talk of the Pritzker, we must pay homage to our chairman Carter Brown. Who has provided a guiding spirit to all of us who have been involved since the inception of the prize in 1979. He and his jurors over the years have defined the Pritzker by the character of their selections. Thank you all very much.

And now there's Norman, Sir Norman. He is Norman Foster of the United Kingdom, but actually he's Sir Norman of the world. Listen to the works he's done. He's done two major works in Hong Kong, a bank and an airport. He has given us beautiful office towers in Japan and here in Germany. In England, he continues to redefine daily life for museums, commerce and industry. He's engaged in infrastructure; works such as bridges and urban planning that will change traffic patterns, I'm told, in central London. And as a result, we can all assume that the day of congested traffic in London will be put to an end.

In addition to the above, Sir Norman is doing the new Wembley Stadium and has mustered the courage to lay his hand onto the Round Reading Room in the British Museum. The list goes on with works underway from a university in Kuala-Lumpur to prehistory museum in France, and a recently received



commission for an addition to the Boston Museum of Fine Arts. But quantity does not get you the Pritzker. No, the mantra requires consistent and significant contributions to humanity and the built environment to the art of architecture.

So let's see how Sir Norman has addressed this requirement. It has been 35 years since Sir Norman's first commission. By the early 70s, he had pioneered the idea that the work place could actually be a pleasant environment. His work continues to reflect his commitment to that idea. He's also pioneered the use of cutting-edge technology to make buildings, provide an uplifting experience for its users and for generations of the future. These were both conceptual leaps at their time, but that wasn't enough. No, what he really did that put him over the top, was he did these things and then as Carter has said, he did them "downright beautiful."

I need to tell you quickly that last night the past Laureates took Norman out to dinner. Each gave him way too much advice for his speech this evening.

As the wine flowed, the gauntlets got larger and larger. To me, Sir Norman you should just hold up the picture of the Reichstag. That picture tells a thousand words. And then you should ask your friends and colleagues to go experience this millennium class building, and you cube those thousand words several times over. Ladies and gentlemen, I present to you Sir Norman Foster.



This year's jury citation states that Sir Norman Foster's pursuit of the art and science of architecture has resulted in one building triumph after another. Each one in its own unique way. For his steadfast devotion to the principles of architecture as an art form, for his contributions in defining in architecture with high technology standards, and for his appreciation of the human values involved in producing consistently well-designed

projects, for all of these things and more, we take great pleasure in presenting you the 1999 Pritzker Architectural Prize. (After placing the medal around Sir Norman's neck, Mr. Pritzker left the podium, but then returned quickly, amid audience laughter, to present the monetary honorarium.) The check. I knew there was a second part of this. And the medal is nice. There we go.

SIR NORMAN FOSTER

1999 LAUREATE

Mr. President, Mr. Mayor, My Lords, Mrs. Pritzker, ladies and gentlemen. As individuals, we're all shaped by the diversity of our background, our history, influences, education, experience. Both personally and professionally, I continue to be so fortunate to have that many generous colleagues and collaborators,

patrons and clients, and above all, wonderful parents. In that sense, the Pritzker Prize is widely shared. Because like the production of any architectural project, there are many parties involved. And tonight, I would like to try to pay tribute to them.

I have very special debts to America and to Europe, which probably started when I was a teenager. Because through my local library, I discovered the very different worlds of Frank Lloyd Wright, of Le Corbusier. Imagine the contrast of a home on the prairie with a villa and a Paris boulevard. And yet, I remember being equally fascinated by both of them.

Ten years later as a graduate student at Yale, those pages were to come alive through one of the several, great teachers that I've been privileged to learn from. It was the insights of Vincent Scully that opened my eyes to the interaction between the old world and the new. He made more meaningful those European cities whose urban spaces and modern works I'd studied on my travels as a student at Manchester. A vital part of the Yale experience was the total immersion in the work of great and talented designers, across the breadth of America from coast to coast.

Architects learn from architects, past and present. But the two other dominant teachers at Yale polarize for me the cultures of America and Europe. Paul Rudolph had created a studio atmosphere of fevered activity, highly competitive, and fueled by a succession of visiting luminaries. The crypts were open and accessible and often combative. And it was a can-do approach in which concepts could be shredded one day to be reborn overnight.

But the only criteria was the quality of the work presented; the architecture of the drawings and the models. There was no room for excuses. No substitute of rhetoric.

The emphasis on tangible results in the studio summed up an American world in which everything was possible if you were willing to try hard enough. For me, that was a breath of fresh air. I felt less like the loner who'd left Britain. America gave me a sense of confidence, freedom and self-discovery.

My timing of Yale in 1961, was more fortunate than I could ever have foreseen, because it marked a change of leadership from Paul Rudolph to Serge Chermayeff. So we had half the year of one and half the year of the other. He was as European as Rudolph was American, not just in dress or manner, but deeply rooted differences in philosophy.

For Chermayeff, debate and theory took precedence over imagery. Questioning was to the fore, analysis dominated action. But I really warm to this approach because Manchester had been more about the tools of the trade, the disciplines of drawing, of putting materials together. There was little time for conversation, let alone debate.



Incidentally, I remain grateful for the grounding in the basics. Chermayeff opened me up to his researches with Christopher Alexander on community and privacy. And at his invitation, I was tempted with an academic career at Yale helping to pursue city planning studies, a subject which is still very close to my heart. Of course, the relationships are really more complex. In some ways, I went to Yale to discover a European heritage because America had embraced those émigrés such as Gropius who taught Rudolph at Harvard, and was for Rudolph, I quote, his “point of reference” in the same classes with I. M. Pei, Harry Seidler, Ed Barnes, a list of a whole generation of American architects coming out of that European tradition.

But looking back with the perspective of nearly 40 years, I can see that our practice has been inspired by these polarities of action and research, which means trying to ask the right questions with an insatiable curiosity about how things work, whether they’re organizations or mechanical systems. A belief in the social context that buildings are generated by people and their needs, and those needs are spiritual as well as material. Never taking anything for granted, always trying to probe deeper, to access the inner workings behind the many branches of human activity for which we, as architects, are charged to explore and respond to.

So it is the marriage of analysis with action that is at the core of our studio. And I’m deeply grateful to my partners who have helped me develop the roots of this approach over the past 25 or 30 years: Spencer Gray, David Nelson, Graham Philips, Ken Shuttleworth, and more recently Barry Cook. But all of us have a very special debt to my late wife, Wendy. Because together we formed the basis of the present practice in 1967. For a brief period, Michael Hopkins joined us as a partner. He’s still a kindred spirit and I’m very grateful for his support then as now. Wendy instigated the move to our present studio at Riverside on the Thames. It’s a powerhouse of youthful energy with an average age of just over 30, and commanding as many languages. It’s spirit in so many ways is similar to that Yale studio. Sadly, Wendy never lived to see its realization. But for her, for me, her memory lives on in my sons.

If 1967 was the start of our practice, then it also marked the end of a brief but intense and inspirational period, nearly four years which Wendy and I shared with my former Yale classmate, Richard Rogers, under the title of Team IV. Richard is still a dear friend, and it’s wonderful to share so many of those same values more than 30 years later.

Thinking back to those Yale days, I recall that Vincent Scully’s lectures were dominated by a vast audience of undergraduates. Imagine the positive influence at this grassroots level on future civic and industrial leaders. Because buildings cannot happen without those who commission, you could say that’s self-evident, but perhaps less evident is the creative contribution of clients. Of course, any architect could name the exceptions. But so often, a building is as good as the client. There certainly is a very strong relationship between the quality of the end architecture and that of the decision-making process which leads up to it. Like any of my architect colleagues, I’m grateful for those special clients, several of whom are here this evening.

In the best teams behind a building, the individuals spark off each other, the opposite of the architect designing a building and parceling it out for others to structure or to cost. Perhaps, this is another example of analysis and action, the exploration of multiple directions and the quest for the optimum solution or to innovate.

Such an approach is certainly more demanding on all concerned and calls for exceptional consultants, particularly engineers and quantity surveyors. Tonight is a good opportunity to express my appreciation for the highly creative contributions in the past, and I know that will continue into the future.

I am always surprised by how much little emphasis schools of architecture, and indeed, many architects, place on the process of the making of a building. And I'm deeply suspicious of the class division between those who design and those who construct because in the past, they were very closely bonded. Surely, the means informs the end.

Building sites are hazardous places to work, even if they are more and more the point of assembly for prefabricated components. All the more important surely for architects to go to the factories, to penetrate the points of production, not only to learn, and therefore to design on a basis of knowledge, but also to appreciate and pay tribute to those who turn dreams into reality.

Asia has provided us with the opportunity to realize dreams on an epic scale. No land, no problem. Make an island. Expand an airport? No. Change it to a new one overnight. This scale of thinking is probably the global shift for the future, more out of necessity than choice. In free thinking, we all have our mentors. And I was privileged to work with the late Buckminster Fuller, a true master of high technology in the tradition of those 19th century heroes like Paxton. But he was also the essence of a moral conscience forever preaching about the fragility of the planet, with a global awareness of ecology which is still ahead of its time. He remains a guiding spirit, as does the late Otl Aicher from Germany best known as a graphic designer, but in reality a philosopher for whom the correct peeling and slicing of an onion assumed the same significance of designing a building, and he was exceedingly good at both.

It's interesting how the theme of America with Bucky and Europe with Otl weaves its way throughout. Even this evening celebrates a prize which originates in America and takes place in this most European of cities. A measure of the degree of Germany's Europeaness is the fact that as architects from the United Kingdom, we could be given the responsibility for the new Parliament here in Berlin. Significantly, it has provided the opportunity to stretch the boundaries on two issues, which I believe are particularly important in the future growth of cities: The role of public spaces and the quest for more ecologically responsible architecture. With my colleagues, I've been given many creative opportunities in Europe — Germany, France, Italy and Spain. But my ultimate personal prize is not architecture, although it could not have happened without our Barcelona tower. It was to win my wife, Elaina, from Spain. I'd like to say thank you to Elaina. *Renaissance* has a new and very profound meaning for me.

Returning to the subject of architectural prizes, I benefited from several foundations, especially the Henry Fellowship that enabled me to go to Yale University. Inspired by that and similar examples, I have with my colleagues,

recently established a foundation to further educational research. We are very grateful for the funds from the Pritzker Prize this evening, which will make a substantial contribution to that cause.

It is a great honor to receive the Pritzker Prize and to share it with so many architect peers, whose work I have so long admired and respected. And I am delighted that so many of them are here this evening. In a tradition which dates from the first award in 1979, I would like to join with my predecessors in thanking the members of the jury for their tireless efforts in promoting the ideals behind the prize.

I would like to thank the Pritzker family, and especially the late Jay Pritzker for their enlightened patronage. The award is, indeed, a celebration of architecture, architecture in the widest sense.

But as we approach the challenges of the next millennium, I cannot help wondering what architecture in the widest sense might mean. Where are the boundaries drawn between those who speak for the design professions, the politician and industry? Where are the divisions between conscience, provocation and action? The challenges are awesome. We can already see the growth of a new generation of mega-cities, urban conurbations of more than 25 million are now predicted in the next 15 years.

Not long ago, I went to a cultural event in Mexico City. It was about interventions in historic cities. I came away with a haunting image, haunting images of a suburb called Chalco. Chalco as a suburb is the size of a European city, three and a half million people, but with a significant difference. There was no infrastructure, no drainage, no mains water, no sewage systems, no gas, no electricity or paved roads. In one sense, you could argue that they're lucky. 100 million people have no homes at all. This brings to the light the estimate that two of the 5.9 billion inhabitants of the planet do not have access to energy except through burning natural material such as wood or animal waste.

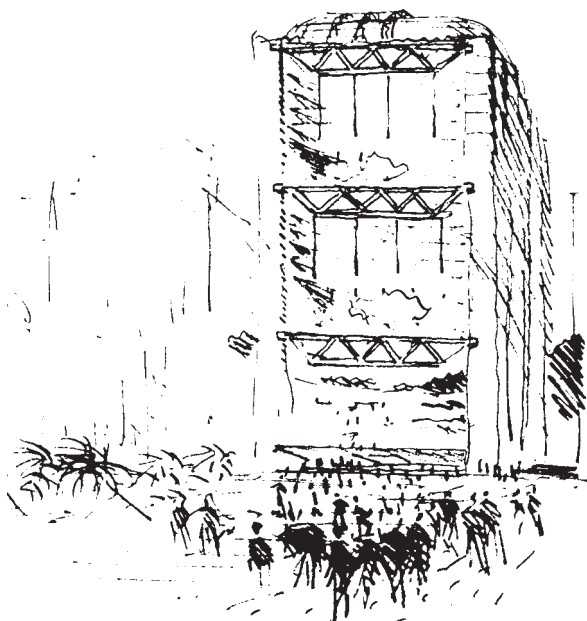
Elsewhere in the world half of our energy is consumed by buildings. The remainder is divided between transportation and industry, with all the associated problems of pollution. So what happens when the rest of the world catches up?

A world that's expected to double in population over the next 50 years? If those were not challenges enough to the design profession, then surely it is a paradox that we have rapid responses to war, but no rapid responses to the consequences that follow. Surely, the needs of instant shelter for the victims of war, repression or tornadoes, should be high on the agenda. However we might divide the responsibilities, we could surely do better than the tented cities which fill the pages of our newspapers, let alone the Chalcos of the future. These, I think, are some of the challenges for architecture, architecture in the widest sense for the coming millennium. Thank you.



Photo by Ian Lambot

**Hongkong and Shanghai
Banking Corporation**
Hong Kong, People's Republic of China
(above - exterior night;
below right - exterior day;
opposite - interior)



Concept Sketch by
Sir Norman Foster



Photo by Ian Lambot

Photo by Ian Lambot





Photo by Richard Davies

**Metro Station
Bilbao, Spain**
(above - interior view of a station;
right - night view of an
entrance enclosure - iFosteritoi)



Photo by Richard Davies



Photo by Ian Lambot

**Commerzbank Headquarters
Frankfurt, Germany**
(left - interior view of public plaza;
opposite - exterior day)





Photo by Ian Lambot



Photo by Ben Johnson

Century Tower
Bunkyo-ku
Tokyo, Japan
(above - interior;
left - interior view of atrium;
opposite - exterior)

Photo by Ian Lambot



THE ARCHITECTURE OF SIR NORMAN FOSTER

BY

JOSEPH GIOVANNINI

ARCHITECT AND CRITIC

Sir Norman Foster is celebrated for designing buildings detailed with the finesse of a trapeze—daring and even majestic high-wire apparatuses of steel parts tensed between articulate joints. Whether in projects built for small English towns or outposts of the global economy, the technological imagery is so consistent that his approach amounts to both an architectural signature and a design paradigm.

Ironically, the poetics of structure in a Foster building—the forces, their convergence, the expression—are based on the prosaics of componentry. From the firm's first years in the late 1960s, Foster Associates produced award-winning buildings put together systematically from off-the-shelf parts: the stock turn-buckles, cables, web joists and I-beams were assembled into structures at prices competitive with contractor buildings. The beauty of Foster's structures was cool, and even tough in the way athletes exhibit grace under pressure. The designs are gymnastics frozen in steel—strong, taut, lean.

But people working today in Foster's Commerzbank in Frankfurt appreciate the 53-story building for other reasons. Finished in 1997, the tallest office tower in Europe may project technological prowess, but occupants know the building better for its neighborly intimacies. The tower allows daily acts of freedom unusual for people confined to the closed environmental canisters that pass today for skyscrapers. Employees can meet for sandwiches and coffee in terraced gardens adjacent to their offices, enhanced by long vistas in nearly all directions. More remarkably, they can simply reach over and open a window to let in fresh air that will cross the floor and rise up through the flue-like atrium, to waft out windows lining other gardens spiraling up the tower. Natural cross ventilation may be a commonplace assumption in a house, but in high-rise architecture, where it has invariably been engineered out, the ordinary window is a tender mercy.

Breezes, an espresso and some chatter are the tip of a different kind of architectural iceberg—gentle, humanistic signs that Foster has predicated the Frankfurt tower on premises belied by the building's urbane technological detachment. Lobby, skin and a logo crown are among the few sections of a high-rise left for the architect to design after the cost engineers and real estate consultants run their figures. As a building type, the high-rise is the most formulaic of all, a tightly wrapped package with an elevator core centered in a stack of pancake floors sealed off from the environment by a curtain wall. But at the Commerzbank, Foster rearranged the usual anatomy of a skyscraper. He moved the elevator core with its bathrooms and stairwells from the center, leaving it vacant for the 53 stories, and then triangulated the three sides of the tower around the atrium while carving four-story gardens out of each side. The terraces, each a small, vertically local park serving its district of offices, fosters a democratic sense of village-like community within the larger geography of the building. By redistributing the central core to the corners of the triangular plan, Foster broke up the normally monolithic mass of the point tower so that each facade varies from the others in height and volume.

Many successful architects accept the conceptual envelope of a given building type, perhaps pushing it in certain places, but Foster has dared rethink the whole package, including what he calls “the social dimension.” The Manchester-born architect first radicalized the morphology of the high-rise with the completion of the Hong Kong and Shanghai Banking Corporation building in 1986. At a time when many architects were figuring out how to slip classicized suits over the steel cage, Foster relegated the usual core of elevators to the corners of a four-poster scheme, liberating the center for a partial-height atrium. The building became a more porous structure with open plateaus on each floor that allowed easy expansion and contraction within column-free spaces. Foster designed the tower as a stack of bridge trusses supported at the ends by steel masts, and he kept the perimeter walls back from a revealed edge. He lifted the banking hall off the ground with a glass-bottomed underbelly that sheltered a public plaza whose angled escalators dramatize the entry.

Though simple in its systematicity, the 47-story cross section was rich and varied, with double-height stories regularly interspersed among single-height spaces. By building the structure from an assembly of parts that are not wrapped within a continuous skin, Foster opened what is usually a closed form, creating an armature of change—open, free-span decks filled with light and supplied with conduits for squadrons of mobile computers. He mixed notions of the point tower and office block with principles of the megastructure developed during the 1960s and ’70s, in which fixed structure was conceived as a support system for changing configurations. Although the final use of the building remained only offices, Foster originally planned the tower as a small vertical city with restaurants, pool, gym and outdoor gardens. As built, an executive restaurant at the top overlooks a helipad, and the glass-roofed plaza has proved popular for demonstrations as well as picnics.

Foster is an architect of flexibility, and his instincts to design for the inevitability of change are rooted both in the unselfconscious factory sheds of England’s industrial revolution and in the modest steel Case Study Houses of Los Angeles by Pierre Koenig, Raphael Soriano, Craig Ellwood, and Charles and Ray Eames. While a student at Yale’s architecture school in the early 1960s, Foster found the direction he would pursue for most of his career in an industrialized, off-the-peg approach conceived to raise construction standards and minimize costs. In the 1960s such assumptions were common, but instead of following the idealism of Mies van der Rohe’s classicized steel structures, Foster pursued prefabrication. Rather than Mies’ godly joints, he preferred California details—that is, more casual connections often determined in the field without any attempt at abstract purity. The Los Angeles houses did not have the closure of Mies’ classical structures but were more open-ended and even ad hoc. Mies had cut such a wide swath that an architect of Foster’s generation had more creative room in adjacent territory, and Foster found his path in an architecture built up from parts rather than deduced from any sense of a perfectible whole. Instead of the Miesian temple, Foster adopted the Eamesian Tinker Toy model, which allowed a much looser, more spontaneous approach that also meant plans could be easily changed.

Though Foster would practice the approach with what engineers call elegance, he did not think of himself as an artist (or even as an engineer). Like the anonymous designers of England’s industrial sheds and the Californians, Foster was not shaping one-off forms but inventing and deploying systems. For him, the terrain of creativity was in the selection of the parts and their assembly. Foster’s ability to design huge buildings—Chek Lap Kok in Hong Kong is the world’s largest airport—rests in part on the infinite extendability of modules. Foster designs fields of integrated parts rather than objects in a field. He does not struggle to stretch figural form beyond the limits of growth. In Robert Venturi’s terms, he

does not design a duck but creates a shed that he leaves undecorated. The integrity is in the parts and how he balances and sums them.

In architecture as in jurisprudence, precedent has a way of becoming unwritten law, and Foster has often innovated by breaking with precedent. If, by displacing the elevator core, he recast the traditional office tower, he also reinvented the traditional airport by reconceiving the usual morphology of its roof. At London's "third" airport, Stansted, he removed the air handling equipment and ducts that usually cram the ceiling, placing them within a service floor, and in so doing, he liberated the roof of cumbersome weight and volume. Foster devised a four-masted structural pod, with integrated lighting, air ducts and roof struts, which serves as the basic module for a building conceived as a capacious tent that seems tethered down rather than supported. Like architects of the Gothic cathedral, Foster essentially created a modular bay based on a columnar structure, and repeated the bay as demanded by the program. Triangular windows within the delicate roof structure allow sunlight to spill onto the floor; the architect uplit the ceiling to emphasize the floating effect.

Whether in airports, office buildings or museums, Foster often dissociates the floor plates from the roof enclosure, creating hangars of open space very much in the tradition of the industrial shed. At the recently completed Hong Kong International airport, spaces are vaulted with a gull-wing ceiling supported on arched trusses. Without being literal, the lightness of the structure suggests notions of flight. The graceful roof of the American Air Museum in Duxford, England, is based on a rotated curve that spans the voluminous space without interior supports.

In section, the roofs often curve into walls, forming light shells covering highly negotiable interiors. A building like the Daewoo Research and Development Headquarters in Seoul combines an overarching umbrella shape with Foster's interest in carving public spaces within the stack of floors. In the serene galleries of his addition to the Joslyn Art Museum in Omaha, Nebraska, another gull-winged ceiling springs from a central wall to feather daylight delivered by f-shaped fins adjacent to linear skylights: the lilting curves add movement to the straightforward galleries. In many of his open structures, the ceilings reflect and carry the light.

While favoring roofs with a diagrammatic simplicity, Foster is an architect of complex sections. Just as he does not expose structure for the sake of shape, he is not a formalist about space: his variations in the section are functional. At the Commerzbank, the four-story sky courts break down the social scale of the tall building as they create micro environments. The architect reinforces a sense of community as he advances ecological goals.

An empirical rather than conceptual architect, Foster is uneasy about creating form and formal space without a practical purpose, and when the German government required a new dome of symbolic grandeur for the top of the Reichstag, Foster found his design logic in ecological and social pragmatics. He created a mirrored cone within a glass ovoid, to reflect natural light down to the assembly space; the cone also channels air within the chamber's system of natural ventilation. Helical promenades lead the public to a roof terrace, allowing a bird's-eye view into the deliberations below. The criss-crossing paths up the dome are characteristic of the way Foster uses systems of escalators and open stairways inside his buildings to create a democratic sense of community and general liveliness. Stairways are not tightly encapsulated but take part in a process of socialization already encouraged by sectional designs.

Foster's Carré d'Art in Nîmes, a cultural center next to the ancient Roman temple, the Maison Carrée, perhaps best demonstrates his ability to orchestrate the space, program

and circulation of a building to create a three-dimensional social matrix. On a busy day, the building teems with people wending their way bottom to top between galleries and cafés. The classical European city is, of course, rich in public spaces, but mostly at street level. Foster draws that civic life into his buildings vertically, creating a social concatenation of libraries, performance spaces and galleries, up to the roof terrace.

At a small scale, the Carré d'Art exemplifies the civic motivations Foster brought to a series of super-tall structures where he has tried to create an internal urbanism in towers intended for tens of thousands of people. First in 600-meter and 800-meter tall buildings designed for Tokyo (the larger with an anticipated daytime population of 52,000), then in an even bigger tower in Shanghai, and finally in a more "modest" 92-story tower proposed in London, Foster developed a series of skyscrapers in which spaces open sectionally to create interior townscapes. Buildings at this scale have the critical mass of a city, and just as the city comes to an intense focus at intersections, Foster proposed interior streets and plazas with shops, churches, markets, cafes, and theaters at transfer floors, where passengers switch elevators. Nolli, the 18th-century Italian cartographer, could well have mapped the sections of these behemoths as he did the piazzas, courtyards and streets of Rome, open spaces of public activity surrounded by occupied solids. Rather than being exhibitionistic about the technology that makes the super-tall building possible, Foster is searching for ways to humanize the verticality made possible by today's extraordinary confluences of capital and engineering.

Scale is what distinguishes Foster's current work from that of his California role models, whose work largely remained domestic. From his first projects in the 1960s, Foster had been ramping up in scale, and though he still handles small, prestigious institutional projects, it is the large and very large buildings that distinguish his portfolio. The Hongkong and Shanghai Banking Corporation headquarters was a signal moment in architectural history because of its originality; within his opus, it marks the start of a globalized practice within an irreversibly globalized economy. (Foster and Partners now operates 24 hours a day, seven days a week, to serve what has become a worldwide clientele.)

His design logic has survived the jump in scale, but quantity has changed his design process. The sheer dimensions and conceptual scope of the Hongkong and Shanghai Bank, for example, meant that it was more expedient, and less expensive to design the components than to try to find them on a shelf some where. In Hong Kong, which is not a manufacturing center, the constituent "off-the-rack" parts were shipped to the city, sometimes by air, for assembly, exemplifying the far-flung economy that the bank itself services.

Still, the technological rhetoric of these very large architectural assemblies is not an end in itself. Foster's contribution is the invention of buildings that are organically whole, buildings rethought from the basic infrastructure down to the bolt. With an appropriate technology and new typologies, Foster not only integrates building systems, but also a range of issues that makes the buildings complete in many ways—they are green, flexible, socially considerate, and buoyant with natural light and fresh air.

What is unique about Foster's practice is the search for the qualities in the astounding quantities that new financial equations have made possible. The game has changed, and Sir Norman has consistently been able to adapt his architecture to a shifting set of conditions without loss of meaning and humanity.



Photo by Ken Kirkwood

**IBM Pilot Head Office
Cosham, UK**
(left)

New Headquarters for the Greater London Authority *(below)*

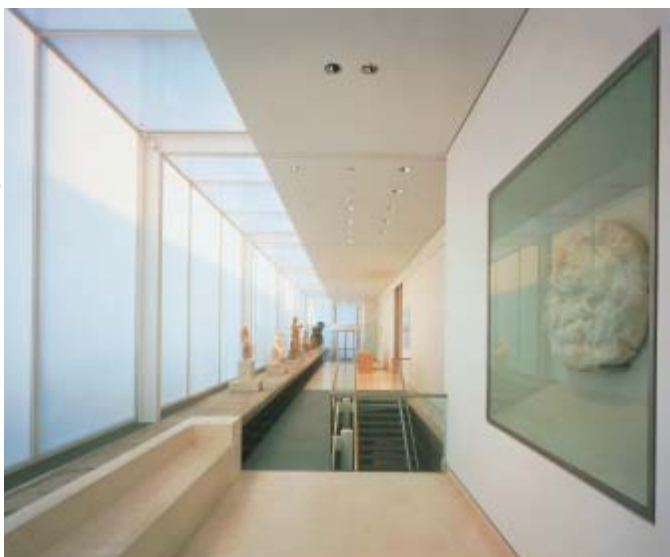


Photo by Richard Davies

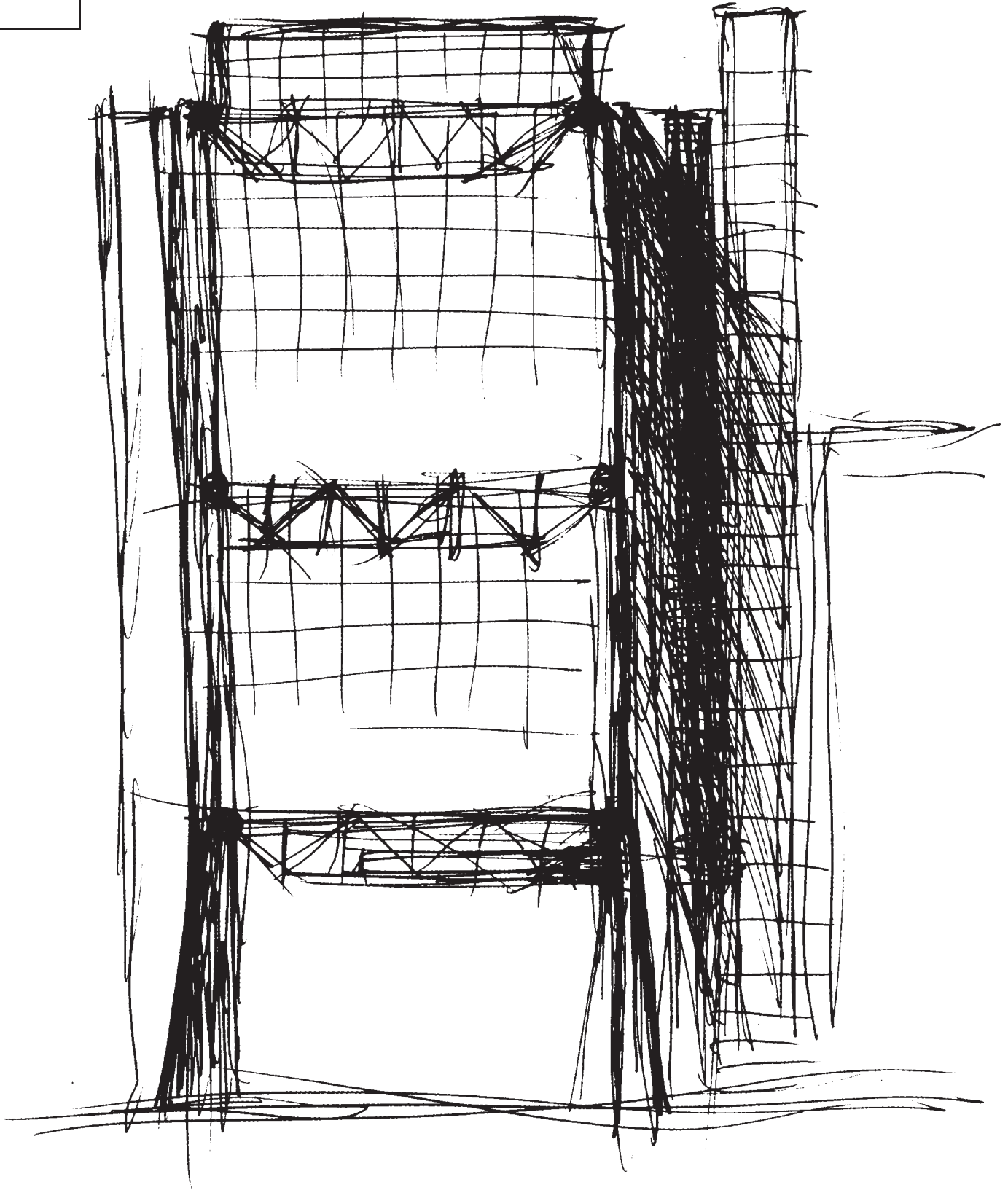
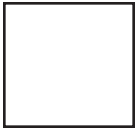
Photo by Dennis Gilbert



Photo by Dennis Gilbert

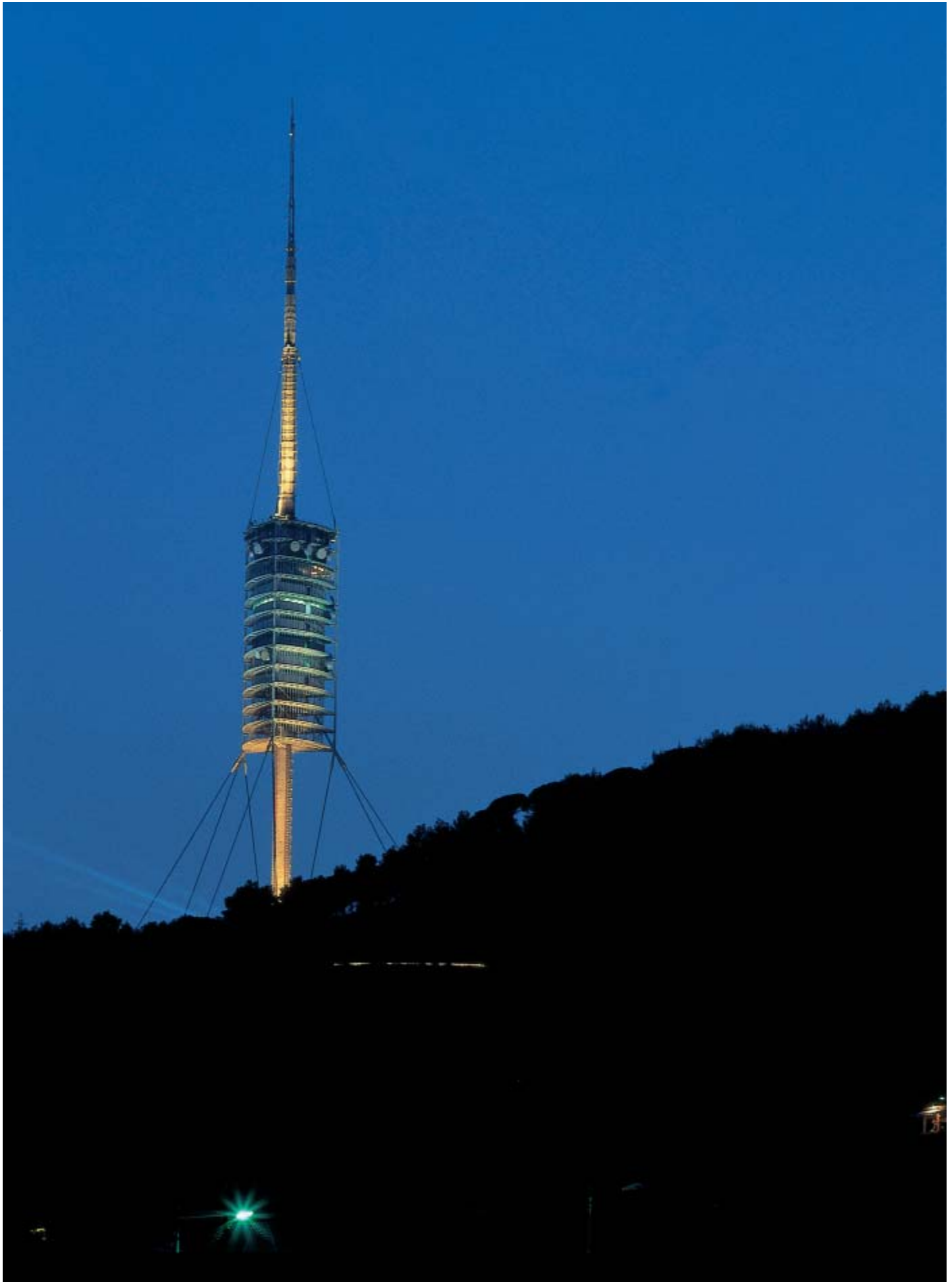


**The Sackler Galleries
Royal Academy of Arts
Longon, UK**
*(above - interior with elevator;
left - interior view of sculpture gallery)*



**Hongkong and Shanghai Banking Corporation
Hong Kong, People's Republic of China**

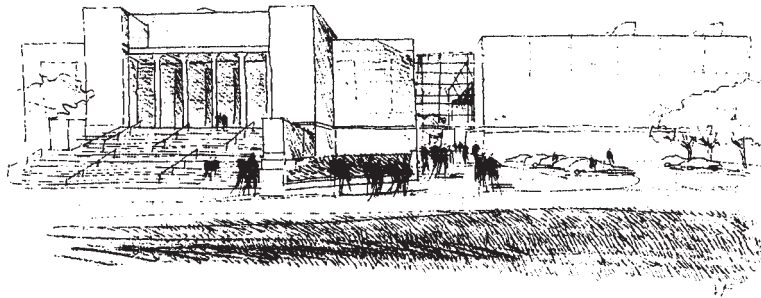
Concept Sketch by Sir Norman Foster



Communications Tower - Barcelona, Spain



Photo by Patrick Drickey



**Joslyn Art Museum Addition
Omaha, Nebraska, USA**
*(above - exterior;
left - concept sketch
by Sir Norman Foster;
below - interior;
opposite - exterior)*



Photo by Patrick Drickey

Photo by Patrick Drickey





**The Great Court
The British Museum
London, UK**
(left and below - CAD views)



**Citibank Headquarters
Canary Wharf
London, UK**
(right - CAD view)



Photo by Nigel Young

Photo by Dennis Gilbert



International Airport at Chek Lap Kok - Hong Kong, Peopleís Republic of China
(above - exterior; below - interior)

Photo by Dennis Gilbert



FACT SUMMARY

Sir Norman Foster

1999 Laureate, Pritzker Architecture Prize

Biographical Notes

Birthdate and Place:

June 1, 1935

Reddish, England

Education

Manchester University, School of Architecture

Diploma Architecture and Cert. TP

Yale University

Master of Architecture

Awards and Honors

- 1956-61 University of Manchester
School of Architecture
-RIBA Silver Medal
-Heywood Medal
-Builders Asscn. Scholarship
-Manchester Society of Architects Bronze Medal
-Walpamur Design Prize
-Batsford Essay Prize
- 1962 Henry Fellowship and Guest Fellow
Jonathan Edwards College -Yale Sch. of Arch.
- 1965 Associate of the RIBA
- 1968-83 Collaboration with Richard Buckminster Fuller
- 1969-71 Member Council Architectural Asscn.
- 1971 RIBA Visiting Board of Education
- 1971-73 RIBA External Examiner
- 1974 Vice-President Architectural Association
- 1975 Fellow of the Chartered Society of Designers
- 1978-87 Consultant Arch. to University of East Anglia
- 1980 IBM Fellow Aspen Conference
Hon. Fellow American Institute of Architects
Hon. Litt.D Univ of East Anglia
- 1981 Council member Royal College of Art
- 1983 Associate of the Royal Academy of Arts
Royal Gold Medal for Architecture
Hon. Member Bund Deutscher Architekten
- 1986 Hon. DSc Bath University, UK
- 1987 Japan Design Foundation Award
- 1988 Member of International Academy of Architecture,
Sofia, Bulgaria
Royal Designer for Industry
- 1989 Grosse K_{unst}preis Award, Akademie der K_{unst}, Berlin
Member French Ordre des Architectes
- 1990 Associate Belgian Academie Royale de Belgique
Knighthood, Queen's Birthday Honours List
The Chicago Architecture Award
- 1991 Gold Medal of the Academie d'Architecture,
France
Mies van der Rohe Pavilion Award
Hon. Doctorate Royal College of Art, London
- 1991 Honorary Fellow of the Institution of Structural
Engineers
- 1992 Arnold W Brunner Memorial Prize - American Academy
and Institute of Arts and Letters
Honorary Degree University of Valencia, Spain
Honorary Degree University of Humberside, UK
- 1993 Honorary Degree University of Manchester, UK
Cultural Foundation Madrid Award
- 1994 Honorary Fellow of the Kent Institute of Art and
Design, UK
Member of the Department of Architecture
Akademie der K_{unst}
Gold Medal of the American Institute of Architects
Officer of the Order of the Arts and Letters -
Ministry of Culture France
- 1995 Order of North Rhine Westphalia
Foreign member of the Royal Academy of Fine
Arts Sweden
Honorary Fellow of The Royal Academy of Engineering

- Gold Medal Universidad Internacional "Menendez Pelayo"
Santander, Spain
- 1996 Honorary Doctorate - Doctoris Honoris Causa,
Technical University of Eindhoven
MIPI Man of the Year Award
The eBuilding Award Construction Personality of the Year
Award
Honorary Doctorate, Doctor of Letters Honoris Causa,
from Oxford University
Active Member of the European Academy of Sciences
and Arts
Honorary Doctorate of Literature, University of London
Foreign Honorary member of the American Academy of
Arts and Sciences
- 1997 "Premi a la millor tasca de promocio internacional de
Barcelona (Award to best international promotion of
Barcelona)
Silver Medal of the Chartered Society of Designers
Prince Philip Designers Prize - Special Commendation
Honorary Professor, University of Buenos Aires
Appointed to the Order of Merit by the Queen
BZ (Berliner Zeitung) Kultur-preis
- 1998 German-British Forum Special Prize for a positive
contribution to relations between Britain and Germany
- 1999 Commander's Cross of the Order of Merit of the Federal
Republic of Germany
Life Peerage in Queen's Birthday Honours List (Lord
Foster of Thames Bank)
Walpole Medal of Excellence
Le Prix Européen de l'Architecture de la Fondation
Européenne de la Culture Pro Europa
Special Prize, 4th Bienal Internacional de Arquitectura de
Sao Paulo, Brazil, Fundacio Bienal de Sao Paulo

Editors note: For additional information about Sir Norman Foster, please check the web site, www.fosterandpartners.com. You will also find there a complete bibliography of books and periodicals about Sir Norman.

Chronological List of Selected Projects

Completed Projects

- 1998 - 1999 Exhibition - Modern Britain 1929-39, Design Museum,
London
- 1997 - 1999 Headquarters for Decaux, Brentford, UK
- 1996 - 1998 Service Station Concept for Repsol, Europe and South
America
- 1996 - 1997 Offices for "Slough Estates," Ascot and Slough, UK
- 1995 - 1999 Multimedia Centre, Hamburg, Germany*
- 1995 - 1998 Transport Interchange, North Greenwich, London*
- 1995 - 1998 Offices and Showrooms for Samsung, Korea*
- 1995 - 1998 Swimming pool and Fitness Training Centre for
ASPIRE, Middlesex, UK
- 1995 - 1997 Conference Centre and Industrial Theatre for SECC,
Glasgow, Scotland
- 1995 Cladding System for Technal, France
- 1995 Door furniture for Fusital, Italy
- 1994 - 1998 Faculty of Management, Robert Gordon
University, Aberdeen, Scotland
- 1994 - 1998 Sir Alexander Fleming Building Medical Research
Building, Imperial College, London
- 1994 - 1995 SeaLife Centres, Blankenberge, Belgium and
Birmingham, UK
- 1993 - 1998 Congress Centre, Valencia, Spain
- 1993 - 1997 Platform Edge Screens, Signage and
Furniture for Mass Transit Railway, Hong Kong
- 1993 - 1995 Forth Valley Community Care Village, Scotland
- 1993 - 1995 Wind Turbine energy generator, Germany
- 1992 - 1999 New German Parliament, Reichstag, Berlin*
- 1992 - 1998 Kowloon Canton Railway Station/Terminal, Hong Kong
- 1992 - 1998 HACTL Air Cargo building, Chek Lap Kok, Hong Kong
- 1992 - 1998 Ground Transportation Centre, Chek Lap Kok,
Hong Kong
- 1992 - 1998 Hong Kong International Airport, Chek Lap Kok,
Hong Kong*

1992 - 1997 Design Centre Essen, Germany

1992 - 1996 Thames Valley Business Park, Reading, England*

1992 - 1996 Offices for Electricit   de France, Bordeaux, France*

1992 - 1994 Solar Electric Vehicle for Kew Gardens, London

1992 - 1994 New Addition to the Joslyn Art Museum, Omaha, Nebraska, USA*

1992 - 1994 School of Physiotherapy, Southampton, UK

1992 - 1994 Private house, Germany

1992 - 1993 Refurbishment of Mendlesohn & Chermayeff House, Chelsea, London

1992 - 1993 Marine Simulator, Rotterdam, The Netherlands

1992 Clore Theatre, Imperial College, London

1992 Masterplan for Wilhelminapier, Rotterdam, The Netherlands

1992 Shops and franchises for Cacharel, France

1991 - 1999 Canary Wharf Station for the Jubilee Line Underground extension, London*

1991 - 1999 Viaduct for Rennes, France*

1991 - 1999 Masterplan for Duisburg Inner Harbour, Germany*

   Hafenforum business centre

   Steiger Schwanentor - Public Pier

   Grachten - Ecological Canals

   Housing

1991 - 1997 Headquarters for Commerzbank, Frankfurt, Germany*

1991 - 1996 Headquarters for Agiplan, M  lheim, Germany

1991 - 1993 Lyc   Albert Camus, Fr  jus, France*

1991 - 1993 Headquarters for Obunsha Corp., Yurai Cho, Tokyo, Japan

1990 - 1993 Private House, Corsica, France

1990 - 1993 Motoryacht for Japanese client

1990 Masterplan for N  mes, France

1990 - 1995 Faculty of Law, University of Cambridge, Cambridge*

1989 - 1997 Kite chair for Tecno, Italy

1989 - 1992 Library for Cranfield University, Cranfield, Bedfordshire, UK*

1989 - 1991 Urban furniture for Decaux, Paris

1989 - 1991 British Rail station, Stansted Airport, Stansted, Essex, UK

1988 - 1997 Micro Electronic Centre, Duisburg, Germany

1988 - 1995 Bilbao Metro, Bilbao, Spain *

1988 - 1993 Business Promotion Centre, Duisburg, Germany

1988 - 1993 Telematic Centre, Duisburg, Germany

1988 - 1991 Crescent Wing at the Sainsbury Centre for Visual Arts, University of East Anglia, UK

1988 - 1992 Torre de Collserola, Telecommunications Tower, Barcelona *

1988 - 1990 Independent Television News headquarters, London

1988 Shop for Esprit, Sloane Street, London

1988 Contract carpet tile design for Vorwerk, Germany

1987 - 1997 American Air Museum, Imperial War Museum, Duxford, Cambridgeshire, UK

1987 - 1992 Private Houses, Japan

1987 - 1991 Century Tower, Bunkyo-ku, Tokyo, Japan

1987 - 1989 Stockley Park offices, Middlesex, UK

1986 - 1990 Riverside Development, Apartments & Studio for Foster and Partners, London

1986 Shop for Katharine Hamnett, Brompton Road, London

1985 - 1991 Sackler Galleries, Royal Academy of Arts, London

1985 - 1987 Nomos Furniture system for Tecno, Italy

1984 - 1993 Carr   d'Art, Art Gallery and M  diath  que, N  mes, France*

1984 - 1986 IBM Head office, Major Refit, Hampshire, UK

1981 Foster Associates Studio, Great Portland Street, London

1981 - 1991 Third London Airport Stansted, Essex:

- Terminal Building
- Two Airside Satellites
- Landside / Airside Coach Station
- Terminal Zone Masterplan

1980 - 1983 Distribution Centre for Renault UK, Swindon, Wiltshire, UK

1979 - 1986 Headquarters for the Hongkong and Shanghai Banking Corporation, Hong Kong*

1979 Shop for Joseph, Knightsbridge, London

1977 - 1979 Technical Park for IBM, Middlesex, UK

1974 - 1978 Sainsbury Centre for Visual Arts, University of East Anglia, UK

1974 - 1975 Palmerston Special School, Liverpool, UK

1974 Travel Agency for Fred Olsen Limited, London

1973 - 1977 Aluminium Extrusion Plant for SAPA, Derby, UK

1973 - 1975 Housing, Bean Hill, Milton Keynes Development Corporation, UK

1972 - 1973 Orange Hand Boys Wear Shops for Burton Group, UK

1972 - 1973 Modern Art Glass Limited Thamesmead, Kent, UK

1971 - 1975 Willis Faber and Dumas Country Head Office, Ipswich, Suffolk, UK

1971 - 1973 Special Care Unit, Hackney, London

1971 Foster Associates Studio, Fitzroy Street, London

1970 - 1971 Fred Olsen Limited Passenger Terminal, Millwall, London

1970 - 1971 Computer Technology Limited, Hemel Hempstead, Hertfordshire, UK

1970 - 1971 IBM Advance Head Office, Hampshire, UK

1970 Air-Supported Structure for Computer Technology Limited, Hertfordshire, UK

1968 - 1969 Fred Olsen Limited Amenity Centre, Millwall, London

1965 - 1966 Reliance Controls Limited, Swindon, Wiltshire, UK+

1965 Henrion Studio, London+

1964 House Extension, Surrey, UK+

1964 Mews Houses, Camden Town, London+

1964 Waterfront Housing, Cornwall, UK+

1964 - 1966 Skybreak House, Radlett, Hertfordshire, UK+

1964 - 1966 Creek Veau House, Feock, Cornwall, UK+

1964 Cockpit, Pill Creek, Cornwall, UK+

* denotes winner of national or international competition
+ with Team 4

Projects Under Construction

1999 - 2001 TAG McLaren Research and Development Centre, Woking, UK

1998 - 2002 Headquarters for Hongkong and Shanghai Banking Corporation, Canary Wharf, London

1998 - 2002 Universiti Teknologi Petronas, Malaysia

1997 - 2001 Finsbury Square offices, London, UK

1997 - 2000 Somapah Station, Singapore

1997 - 2000 Headquarters for Electronic Arts, UK*

1997 - 2000 Reading Business Park for the Prudential, Berkshire, UK

1996 - 2000 Wood Street offices, City of London

1996 - 2000 Millennium Bridge, London *

1996 - 2000 Headquarters for Citibank, Canary Wharf, London, UK

1996 - 1999 Oxford University Library, Oxford, UK

1995 - 2000 Housing and offices Gerling Ring, Cologne, Germany

1995 - 2000 World Port Centre, Rotterdam, The Netherlands

1995 - 2000 National Botanic Garden for Wales, UK

1995 - 2000 Medical Research Laboratory, Stanford University, California, USA*

1995 - 2000 Jiu Shi Tower, Shanghai, China

1994 - 2000 Great Court, British Museum Redevelopment, London*

1993 - Viaduct, Millau, France*

- 1993 - 2002 London School of Economics Library, London*
- 1993 - 2001 Headquarters for ARAG 2000, D,sseldorf, Germany
- 1993 - 2001 Holborn Circus offices, London
- 1993 - 2000 Al Faisaliah Complex, Riyadh, Saudi Arabia*
- 1992 - 2000 Musée de la PrÈhistoire, Gorges du Verdon, Quinson, France*

* denotes winner of national or international competition

Unbuilt Projects

- 1999 Masterplan for Museum of Fine Arts, Boston
Headquarters for Swiss Reinsurance, City of London, UK
Apartments and Hotel extension, Zuoz, Switzerland
Competition for Ufizzi, Florence, Italy
- 1998 Offices for Hines, Warsaw, Poland
Motorway Signage System*
New Parliament Building for Greater London Authority, UK*
London Bridge City Masterplan
Free University of Berlin*
- 1997 Redevelopment of Dresden Station, Germany
Albion Wharf Redevelopment, Battersea, London
Masterplan for Durban, South Africa
Parkview offices, Singapore
Masterplan for Madrid, Spain
Bankers Trust Tower, Sydney, Australia
Regional Music Centre, Gateshead, UK *
Moor House offices, City of London
Housing development for Rialto, Wandsworth, London
Feasibility Study for the Roundhouse, Camden, London
Department Store for Selfridges, Glasgow, Scotland
- 1996 World Squares for All Master Plan for Central London*
Gresham Street offices, City of London*
Stadium design and Masterplan for Wembley Stadium, London*
Arsta Bridge, Stockholm, Sweden*
Redevelopment of Treasury Offices, London*
International Rail Terminal, St Pancras, London and Channel Tunnel Stations, Stratford and Ebbsfleet*
London Millennium Tower offices, City of London*
- 1995 Moorfields Offices, City of London
Competition for I G Metall Headquarters, Frankfurt, Germany
Headquarters for Daewoo Electronics, Seoul, Korea
Bank Headquarters, Dubai
Private House in Connecticut, USA
Solar City Linz, Austria
Master Plan for Regensburg, Germany
Club House, Silverstone Race Track, Silverstone, UK
Oita Stadium, Japan
Murr Tower, Offices, Beirut*
Offices for LIFFE, London
- 1994 Telecommunications Facility, Santiago de Compostela, Spain
Criterion Place Development, Leeds*
- 1994 Visions for Europe, D,sseldorf, Germany
- 1992 Grande Stade, St Denis, Paris
Centre de la MÈmoire, Oradour sur Glanes, France
Casino-Kursaal, Oostende, Belgium
Bangkok Airport, Thailand
Zhongshan Guangzhou, Retail and Office development, China*
- 1993 Office and railway development Kuala Lumpur
Masterplan for Lisbon Expo 98, Portugal*
Masterplan for Corfu, Greece
Hong Kong Convention and Exhibition Centre, Hong Kong
Tennis Centre, Manchester, UK
Headquarters for Timex, Connecticut, USA
Street Lighting for Decaux
South Kensington Millennium Project - Albertopolis - London, UK*
National Gallery of Scottish Art, Glasgow, Scotland

- Oresund Bridge, Copenhagen
Imperial War Museum, Hartlepool, UK*
Exhibition Halls, Villepinte, Paris
Urban Design at Porte Maillot, Paris
Medieval Centre for Chartres, France
Masterplanning Studies for Gare d'Austerlitz Station, Paris
New Headquarters for Credit du Nord, Paris
- 1992 Competition for NY Police Academy, New York
Headquarters Factory and Warehouse for Tecno, Valencia, Spain
Tower Place Offices, City of London
Yokohama Masterplan, Japan
Business Park, Berlin*
Manchester Olympic Bid Masterplan, UK*
Spandau Bridge, Berlin
Station Poterie, Rennes, France
High bay warehouse L,denscheid, Germany
Masterplan for L,denscheid, Germany
Houston Museum of Fine Arts, Houston, USA
Masterplan for Imperial College, London
World Trade Centre, Berlin
- 1991 Cladding system for Jansen Vegla Glass
Masterplan for Greenwich, London
Paint Factory, Frankfurt Colloquium, Germany
Gateway office building to Spitalfields
Redevelopment, London
Napp Laboratories, Cambridge, UK
University of Cambridge Institute of Criminology, Cambridge, UK
Office building for Stanhope Properties and County Natwest, London
New headquarters and retail building for Sanei Corp., Makuhari, Japan
- 1990 Office building DS2 at Canary Wharf, Docklands, London*
Masterplan for Berlin
Masterplan for Cannes, France
Office building for Fonta, Toulouse, France
Refurbishment of Britannic House, City of London
Competition for Hotel du DÈpartement, Marseilles, France
Competition for Congress hall, San Sebastian, Spain
- 1990 Trade Fair Centre, Berlin
Stage set for Paul McCartney
- 1989 Passenger Concourse building for British Rail, King's Cross, London
- 1989 Millennium Tower, Japan
Offices for Stanhope Properties, Chiswick Park Development, London
Planning studies for the City of Cambridge, UK
Congress Hall, Toulouse, France
Apartments and offices, New York
Technology Centres, Edinburgh and Glasgow, Scotland
Office building for Jacobis Island Co., Docklands, London
- 1988 Sackler Galleries, Jerusalem, Israel
City of London Heliport
Kansai Airport, Japan
Pont DiAusterlitz, bridge across the river Seine, Paris
Offices, London Wall, City of London
Holiday Inn, The Hague, Holland
- 1987 Hotel and Club, Knightsbridge, London
Masterplan, Kings Cross Railway Lands, London*
Riverside housing and light industrial complex, Hammersmith, London
Turin Airport, Turin, Italy
Hotel for La Fondiaria, Florence, Italy
Shopping Centre near Southampton for Savacentre, UK
Bunka Radio Station, Yagai Cho, Tokyo, Japan
Competition for Paternoster Square redevelopment, London
- 1986 Salle de Spectacles, Nancy, France
Headquarters for Televisa, Mexico City
New York Marina
- 1985 New Radio Centre for BBC, London *
- 1982 Autonomous Dwelling (with Buckminster Fuller) USA
Competition for Humana Inc. Headquarters, Louisville, Kentucky

- 1981 National Indoor Athletics Stadium, Frankfurt, Germany *
Competition for Billingsgate Fish Market, London
- 1980 Planning Studies for Statue Square, Hong Kong
Students Union Building, University College, London
- 1979 Granada Entertainment Centre, Milton Keynes, UK
- 1978 London Gliding Club, Dunstable Downs, UK
Foster Residence, Hampstead, London
Proposals for International Energy Expo, Knoxville, Kentucky
Open House Community Project, Cwmbran, Wales
Whitney Museum Development Project, New York
- 1977 Transportation Interchange for LTE, Hammersmith, London
- 1976 Masterplan for St Helier Harbour, Jersey
- 1975 Regional Planning Studies for Island of Gomera, Canaries
Fred Olsen Gate Redevelopment, Oslo, Norway
- 1974 Country Club and Marina, Son, Norway
Offices for Fred Olsen Limited, Vestby, Norway
- 1973 Headquarters for VW Audi NSU & Mercedes Benz, Milton Keynes, UK
- 1971 Theatre for St. Peter's College, Oxford
Climatrottoffice
Retail & Leisure Studies, Liverpool, Exeter & Badhoevedorp
- 1969 Factory Systems Studies
- 1969 Masterplan for Fred Olsen Limited, Millwall Docks, London
- 1967 Newport School Competition, Wales
- * denotes winner of national or international competition

Selected Project Awards

- 2000 Industrie Forum Design Award - Saturn Lighting for IGuzzini Illuminazione
Industrie Forum Design Award - Room Control Panel for Weidmüller
- 1999 Eurosol preis für Solares Bauen - Reichstag, The New German Parliament
Structural Steel Design Award - Hong Kong International Airport, Chek Lap Kok
Structural Steel Design Award Commendation - North Greenwich Transport Interchange
Concrete Society Award - Winner - American Air Museum, Duxford, UK
Civic Society Award - Faculty of Management, Robert Gordon University
FX International Interior Design Award, Best Museum - American Air Museum, Duxford, UK
Design Plus Award - Room Control Panel for Weidmüller
Best Architecture in Hong Kong, Second Prize voted by the Hong Kong People - Hong Kong International Airport
Best Architecture in Hong Kong, First Prize voted by the Hong Kong People - Hongkong Bank
RIBA Conservation Category Award - Reichstag, The New German Parliament
RIBA Regional Architecture Award - Reichstag, The New German Parliament
RIBA Regional Architecture Award - Valencia Congress Centre
RIBA Regional Architecture Award - Sir Alexander Fleming Building, Imperial College
RIBA Regional Architecture Award - Faculty of Management, Robert Gordon University
ECCS European Award for Steel Structures - New Dome at the Reichstag, The New German Parliament
Deutschler Architekturpreis - Reichstag, The New German Parliament
City Planning, Architecture and Public Works Award, Madrid - First Prize - Repsol Service Stations in Madrid
Architects' Journal and Bovis Europe Grand Award for Architecture at the Royal Academy Summer Exhibition - Reichstag, The New German Parliament
British Council for Offices - Test of Time Award Commendation - Willis Faber & Dumas Office
International Lighting Design Award of Excellence - Hong Kong International Airport
Aluminium Imagination Awards - Winner - North Greenwich Transport Interchange
DuPont Benedictus Award - Special Recognition - Reichstag, The New German Parliament
Design Council Millennium Product Award - Hong Kong International Airport

- Design Council Millennium Product Award - Reichstag, The New German Parliament
Design Council Millennium Product Award - American Air Museum, Duxford, UK
International Project of the Year - Construction Quality Awards - Hong Kong International Airport
Civic Trust Award - American Air Museum, Duxford, UK
R&D Laboratory of the Year, USA - High Honours - Sir Alexander Fleming Building, Imperial College
Structural Award Commendation - Institute of Structural Engineers - Hong Kong International Airport, Chek Lap Kok
- 1998 British Council for Offices Award - Mistral Building, Thames Valley Park
Business Industry Agents Society Award - Bath Road Slough, Kingswood Offices, Ascot
British Construction Industry International Award - Hong Kong International Airport, Chek Lap Kok
BIAT Open Award for Technical Excellence - The Great Glass House, National Botanic Garden of Wales
Stirling Prize RIBA Building of the Year Award - American Air Museum, Duxford
RIBA Regional Architecture Awards - Commerzbank Headquarters, Bilbao Metro, Mistral Building, Thames Valley Park, American Air Museum, Duxford
Brunel Award Madrid - Bilbao Metro System
Design Council Millennium Products Awards - Enercon Wind Turbine and Motorway Signage System
Royal Fine Art Commission BSKyB Building of the Year Award - American Air Museum, Duxford
British Council for Offices Award - Mistral Building, Thames Valley Park
Bund Deutscher Architekten Martin-Elsaesser-Plakette Award - Commerzbank Headquarters
Bund Deutscher Architekten eGuter Bauten í Ruhr area - Agiplan Headquarters, Mülheim
The eBuildingí Award Architectural Practice of the Year Award
- 1997 AIA London/UK Chapter Excellence in Design Commendation - American Air Museum in Britain, Duxford
British Construction Industry Awards, A Decade of Success 1988-1997 to Foster and Partners
British Construction Industry Awards, International Award ó Commerzbank Headquarters
British Construction Industry Awards, Building High Commendation ó American Air Museum, Duxford
European Aluminium Award Architecture to Foster and Partners Complete Works
RIBA Regional Architecture Award - Micro Electronic Centre, Duisburg
Manuel de la Dehesa Award - Bilbao Metro
International Association of Lighting Designers IALD/Hilgert Excellence in Lighting Award to Foster and Partners
The 'Building' Award Large Architectural Practice of the Year Award
- 1996 Bund Deutscher Architekten Kreisgruppe Rechter Niederrhein - Auszeichnung guter Bauten- Micro Electronic Centre Duisburg
Medal and Honorary Diploma - International Academy of Architecture - Solar City Regensburg
I.D. Design Distinction Award in Concepts - Solar Electric Vehicle
The 'Building' Award Large Architectural Practice of the Year Award
- 1995 Premio Radio Correo Award - Bilbao Metro
AIA State and Regional Architecture Award - Joslyn Art Museum Addition
- 1995 The eBuildingí Award - Architectural Practice of the Year
Queen's Award for Export Achievement
Civic Trust Award - Cranfield Library
Designweek Award for Product Design - Solar Electric Vehicle
- 1994 Interiors (USA) Award - Marine Simulator Centre, Rotterdam
Finalist - BBC Design Awards - Stansted Airport
Bund Deutsche Architekten Bezirksgruppe Ruhr Award - Business Promotion Centre, Duisburg
- 1993 Financial Times Architecture Awards - Stansted Airport and Cranfield Library
Concrete Society Award - Cranfield Library
Interiors (USA) Awards - CarrÉ d'Art Nômes and Cranfield Library
British Construction Industry Building Award and Supreme Award - Cranfield Library

	British Council for Offices Award - Stockley Park
	The Architecture FAD Award, Barcelona - Barcelona Tower
	The Opinion FAD Award, Barcelona - Barcelona Tower
	Benedictus Award, USA (for the innovative use of laminated glass) - Stansted Airport
	Minerva Design Award - Sackler Galleries and Cranfield Library
	RIBA Best Building of the Year Award - Sackler Galleries
	The Architecture and Urbanism Award of the City of Barcelona - Collserola Tower
1992	RIBA National Architecture Award - Stansted Airport and Sackler Galleries
	Civic Trust Awards - Stansted Airport and Crescent Wing, Sainsbury Centre for Visual Arts
	Structural Steel Awards - Stansted Airport and Sackler Galleries
	Royal Institute of Chartered Surveyors Award Energy Efficiency Award - Stansted Airport
	British Construction Industry Award - High Commendation - Sackler Galleries
	Interiors (USA) Award - Sackler Galleries
	RIBA Regional Architecture Awards - Sackler Galleries, ITN Headquarters, Crescent Wing, Sainsbury Centre for Visual Arts and Stansted Airport
	Concrete Society Award - Stansted Airport
	Premio Alcantara Award for Public Works in Latin American Countries - Barcelona Tower
	Institution of Civil Engineers Merit Award - Sackler Galleries, Royal Academy of Arts
	Brunel Award Madrid - Stansted British Rail Station
	The Royal Fine Art Commission and Sunday Times Building of the Year Award - Sackler Galleries, Royal Academy of Arts
	Best Building Award from the British Council for Offices - ITN Headquarters
	Nikkei Business Publications Award for New Technology - Century Tower
1991	Institution of Structural Engineers Special Award - Century Tower
	Business and Industry Panel for the Environment Award - Stansted Airport
	Royal Town Planning Institute Silver Jubilee Planning Award for Achievement - Stansted Airport
	British Construction Industry Supreme Award - Stansted Airport
	Aluminium Imagination Architectural Awards - Stockley Park, ITN Headquarters and Stansted Airport
1991	Mies van der Rohe Pavilion Award for European Architecture 1990 - Stansted Airport
1990	RIBA Trustees Medal - Willis Faber & Dumas, Ipswich
1989	British Construction Industry Award - Stockley Park
1988	Interiors (USA) Award - Esprit shop, London
	PA Innovations Award - Hongkong Bank
	Quaternario Award for Innovative Technology in Architecture - Hongkong Bank
1987	Design Centre Award Stuttgart - Nomos furniture for Tecno
	Premio Compasso d'Oro Award - Nomos Furniture for Tecno
1986	Institution of Structural Engineers Special Award - Hongkong Bank
	Structural Steel Award - Hongkong Bank
	Marble Architectural Awards East Asia - Hongkong Bank
	R.S. Reynolds Memorial Award administered by the AIA - Hongkong Bank
	First Prize - European Award for Industrial Architecture, Hanover - Renault Centre
1984	Financial Times Architecture at Work Award - Renault Centre
	Civic Trust Award - Renault Centre, Swindon
	Structural Steel Award - Renault Centre, Swindon
1983	Premier Architectural Award at the Royal Academy, London - The Hongkong Bank
1981	Financial Times Industrial Architecture Award - IBM (UK) , Greenford
	Royal Institute of British Architects - IBM (UK) , Greenford
1980	Structural Steel Award Citation - IBM (UK) , Greenford
	Museum of the Year Award - Sainsbury Centre for Visual Arts, Norwich
	6th International Prize for Architecture, Brussels - Sainsbury Centre for Visual Arts
1979	R.S. Reynolds Memorial Award - Sainsbury Centre for Visual Arts
1978	Structural Steel Finniston Award - Sainsbury Centre for Visual Arts
1977-78	Royal Institute of British Architects Awards - Sainsbury Centre for

	Visual Arts, Willis Faber and Dumas and School of Handicapped Children
1976	R.S. Reynolds Memorial Award - Willis Faber and Dumas
	International Prize for Architecture - School for Handicapped Children
	Business and Industry Panel for the Environment Award - Willis Faber and Dumas
1974	Financial Times Industrial Architecture Award - Modern Art Glass
1972	Structural Steel Award - IBM (UK) , Cosham
	Royal Institute of British Architects Award - IBM (UK), Cosham
1970-71	Financial Times Industrial Architecture Award - Computer Technology and Fred Olsen Centre
1969	Architectural Design Project Award - Fred Olsen Centre, Millwall Docks
	Royal Institute of British Architects Award - Creek Vean, Cornwall+
1967	Financial Times Industrial Architecture Award - Reliance Controls Ltd, Swindon+
1964-66	Architectural Design Project Awards - Reliance Controls Ltd, Housing Coulsden and Waterfront Housing Cornwall+ + denotes with Team 4

Principal Exhibitions

1999	Architecture of Democracy , Glasgow 1999
	Vertigo , Glasgow 1999
1998	Two Projects by Norman Foster - Carre d'Art Nimes and Bilbao Metro , Harvard University
	UNESCO 12 20th century Masterpieces , Valencia and Paris
1997	New Urban Environments: British Architecture and its European Context Japan and China
	London : The New Millennium Lothbury Gallery, London
	MIPI Singapore
	SAIE Bologna Fair , Italy
	Critical Projects Architectural Association, RIBA, London
	Airports , Architectural Association
	Recent Works Port of Rotterdam, The Netherlands
	World Squares for All , Architecture Foundation, London
1996	Projects in Duisburg Germany Technical University Eindhoven
	Range and Diversity Zurich
1995	Deutsche Projekte Munich
	CarrÉ d'Art - Venice Biennale , British Pavilion, Venice, Italy
1994	Arquitectura y Urbanismo Madrid, Caceres, Bilbao, Valencia, Spain
	Reichstag Aedes Galerie, Berlin
	Foster Projects Luton University
1993	Sir Norman Foster and Partners Recent Works DeSingel, Antwerp
	Foster Since the Bank Hong Kong
	Art of the Process RIBA London
	RIBA Awards Exhibition , RIBA London
	Low Budget Buildings , Architektur Forum, Zurich
1992	Architecture and Light Ingolstadt, Germany
	The Art of Architecture , Broxbourne Midsummer Festival, Hertfordshire
	Arc et Senans : British Architecture , France
	Norman Foster , Centre d'Architecture Arc-en Rive, Bordeaux, France
	World Triennale of Architecture , Nara, Japan
1992	The Art of the Architect , Kent Institute of Art and Design
	Indeterminate Form , RIBA Eastern Region Architecture Centre Cambridge
1991	Projets Réalisés 1991 , Académie d'Architecture, Paris
	Projets 1991 , Ecole d'Architecture, Rennes, France
	Venice Biennale of Architecture , British Pavilion, Venice, Italy
	Foster Associates , Aedes Gallery, Berlin, Germany
	Stansted Airport , Colegio des Arquitectos, Barcelona
	Foster Associates Buildings and Projects 1991 Sainsbury Centre for Visual Arts,
	University of East Anglia, Norwich, UK
1990	Les Nouveaux Projets , Lyon Ecole d'Architecture, France

1980-98	The Annual Summer Exhibition , The Royal Academy of Arts, London	1984	Das Abenteuer der Ideen , Berlin, Germany Norman Foster : Architect , Whitworth Art Gallery, Manchester
1989	Culture de l'Objet , Centre Georges Pompidou, Paris Foster Associates : Transport Projects , Bilbao, Spain	1984	Images et Imaginaires , Centre Georges Pompidou, Paris
1988	Foster Projecti Madrid , Barcelona, Seville, Vigo, Spain Foster 10: Tradition and Technology , Century Cultural Centre, Tokyo Tre Temi Sei Progetti: Norman Foster Pallazzo Vecchio, Florence, Italy	1983	Foster Associates , Gainsborough House, Suffolk Architecture et Industrie , Centre Georges Pompidou, Paris, France Archi-Sicomat Centro Edile, Milan Foster Associates : Architecture 1967 - 83 , Studio Marconi, Milan Britain Salutes New York , Drawing Centre, New York
1987	The Great Engineers Royal College of Art, London High Technology Architecture University of Eindhoven, Holland		Le Centre Renault ‡ Swindon , I.F.A., Paris Three New Skyscrapers , The Museum of Modern Art, New York, U.S.A.
1986	New Architecture: Foster, Rogers, Stirling Royal Academy of Arts, London Norman Foster Galerie des ArÈnes, NÓmes, France Hanover Trade Fair Erco/Hongkong Bank, Hanover, West Germany Modern Redux - Grey Art Gallery, New York University, USA, - Deutsches Architekturmuseum, Frankfurt - Museum of Finnish Architecture, Helsinki - Warwick Arts Trust, London Norman Foster : Une VolontÈ de Fer , I.F.A. Paris, France	1982	British Architects , The Royal Institute of British Architects, London
1985	Foster Associates : Six Architectural Projects , Sainsbury Centre Biennale de Paris , Paris, France	1979	Transformations in Modern Architecture , The Museum of Modern Art, New York The Hammersmith Centre Project , Riverside Studios, London
		1978	Original Drawings : Foster Associates , The Heinz Gallery, London
		1976	The Work of Foster Associates Colegio des Arquitectos, Barcelona Work in the permanent collection of the Museum of Modern Art, New York and the Centre Georges Pompidou, Paris

Renault Distribution Center - Swindon, UK



Photo by Sir Norman Foster



BT Tower
Sydney, Australia
*(photo montage view of
the building in context -
center)*

**Daewoo Research
and Development
Headquarters**
Seoul, South Korea
(CAD view)



Photo by Richard Davies

Photo by Ken Kirkwood



**Willis Faber and Dumas
Ipswich, UK**
(above - exterior night view;
right - exterior day view;
below - interior)

Photo by John Donat





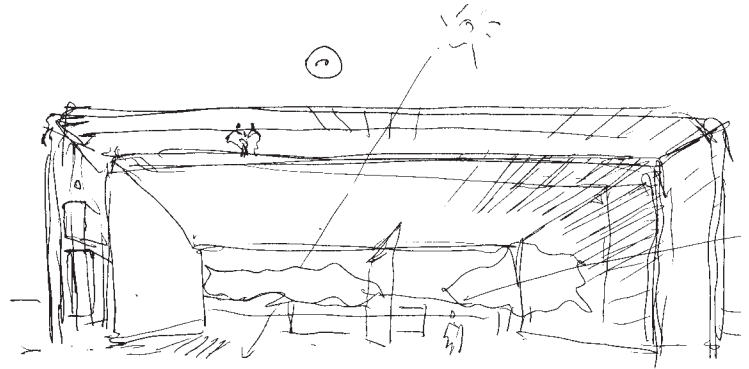
Photo by Dennis Gilbert

**London's Third Airport
Stansted, UK**
(above - interior;
below left - exterior)



Photo by Ken Kirkwood

Photo by Ken Kirkwood



Sainsbury Center for Visual Arts
University of East Anglia
Norwich, Norfolk, UK
(above left - interior;
above right - concept
sketch by Sir Norman Foster;
below - exterior)

Photo by Ken Kirkwood





Photo by Paul Ratery

Lycée Albert Camus
Fréjus, France
(left - interior;
below - exterior)



Faculty of Law, University of Cambridge - Cambridge, UK

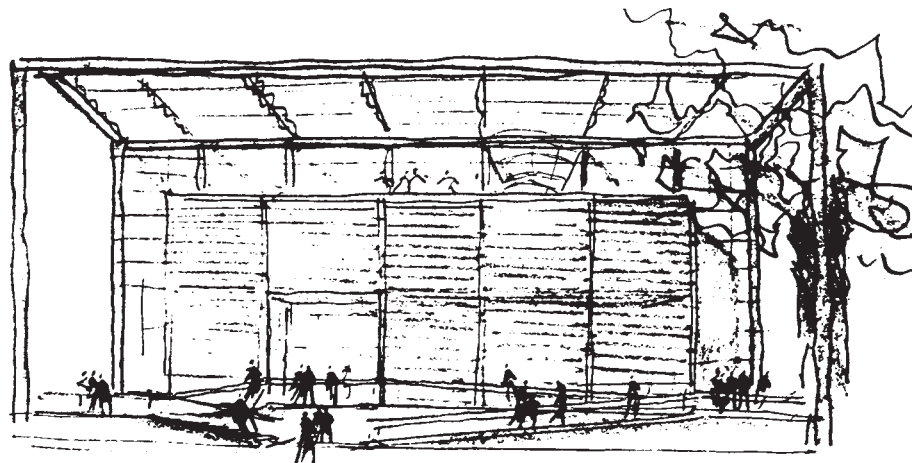


Photo by John Edward Linden



**Carrè d'Art
Nîmes, France**

*(above - a view of the cultural centre next to the ancient Maison Carrée;
below - a concept sketch by Sir Norman Foster)*





Center for Clinical Sciences Research - Stanford University - Palo Alto, California, USA
(CAD image)

Cranfield University Library - Bedfordshire, UK
(CAD image)



Photo by Dennis Gilbert

HISTORY OF THE PRITZKER ARCHITECTURE PRIZE

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. It has often been described as “architecture’s most prestigious award” or as “the Nobel of architecture.”

The prize takes its name from the Pritzker family, whose international business interests are headquartered in Chicago. They have long been known for their support of educational, religious, social welfare, scientific, medical and cultural activities. Jay A. Pritzker, who founded the prize with his wife, Cindy, died on January 23, 1999. His eldest son, Thomas J. Pritzker has become president of The Hyatt Foundation.

He explains, “As native Chicagoans, it’s not surprising that our family was keenly aware of architecture, living in the birthplace of the skyscraper, a city filled with buildings designed by architectural legends such as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe, and many others.” He continues, “In 1967, we acquired an unfinished building which was to become the Hyatt Regency Atlanta. Its soaring atrium was wildly successful and became the signature piece of our hotels around the world. It was immediately apparent that this design had a pronounced affect on the mood of our guests and attitude of our employees. While the architecture of Chicago made us cognizant of the art of architecture, our work with designing and building hotels made us aware of the impact architecture could have on human behavior. So in 1978, when we were approached with the idea of honoring living architects, we were responsive. Mom and Dad (Cindy and the late Jay A. Pritzker) believed that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession.” He went on to add that he is extremely proud to carry on that effort on behalf of his mother and the rest of the family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobels. Laureates of the Pritzker Architecture Prize receive a \$100,000 grant, a formal citation certificate, and since 1987, a bronze medallion. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

Nominations are accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies, or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, or ideology.

The nominating procedure is continuous from year to year, closing in January each year. Nominations received after the closing are automatically considered in the following calendar year. There are well over 500 nominees from more than 47 countries to date. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

The first jury assembled in 1979 consisted of J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; J. Irwin Miller, then chairman of the executive and finance committee of Cummins Engine Company; Cesar Pelli, architect and at the time, dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan; and the late Kenneth Clark (Lord Clark of Saltwood), noted English author and art historian.

The present jury comprises the already mentioned J. Carter Brown, director *emeritus* of the National Gallery of Art, and chairman of the U.S. Commission of Fine Arts, who serves as chairman; Giovanni Agnelli, chairman of Fiat, of Torino, Italy; Ada Louise Huxtable, American author and architectural critic; Toshio Nakamura, an architecture writer and editor from Japan; Jorge Silvetti, chairman, Department of Architecture, Harvard University Graduate School of Design; and Lord Rothschild, former chairman of the National Heritage Memorial Fund, and former chairman of the board of trustees of the National Gallery in London. Others who have served as jurors over the years include the late Thomas J. Watson, Jr., former chairman of IBM; architects Philip Johnson, Kevin Roche, Frank Gehry, all from the United States, and Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India.

Bill Lacy, architect and president of the State University of New York at Purchase, as well as advisor to the J. Paul Getty Trust and many other foundations, is executive director of the prize. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of *The New Yorker* magazine; and the late

Carleton Smith. From the prize's founding until his death in 1986, Arthur Drexler, who was the director of the department of architecture and design at The Museum of Modern Art in New York City, was a consultant to the jury.

Television Symposium Marked Tenth Anniversary of the Prize

“Architecture has long been considered the mother of all the arts,” is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture and the City: Friends or Foes?* “Building and decorating shelter was one of the first expressions of man’s creativity, but we take for granted most of the places in which we work or live,” he continued. “Architecture has become both the least and the most conspicuous of art forms.”

With a panel that included three architects, a critic, a city planner, a developer, a mayor, a lawyer, a museum director, an industrialist, an educator, an administrator, the symposium explored problems facing everyone — not just those who live in big cities, but anyone involved in community life. Some of the questions discussed: what should be built, how much, where, when, what will it look like, what controls should be allowed, and who should impose them?

For complete details on the symposium, and all facets of the Pritzker Prize, please go to the "pritzkerprize.com" web site, where you can also view the video tape of the symposium.

Two Exhibitions and a New Book on the Pritzker Prize

The Art Institute of Chicago has organized an exhibition titled, *The Pritzker Architecture Prize 1979-1999*, which celebrates the first twenty years of the prize and the works of the laureates, providing an opportunity to analyze the significance of the prize and its evolution.

The exhibit was on view in Chicago from May through September. Through drawings, original sketches, photographs, plans and models, there is an opportunity to view some of the most important architects that have shaped the architecture of this century. Additional information is available from the Art Institute's web site: www.artic.edu. From Chicago, the exhibit went to the Carnegie Museum of Art in Pittsburgh where it remains through February of 2000.

A book with texts by Pritzker jury chairman J. Carter Brown, prize executive director Bill Lacy, British journalist Colin Amery, and William J. R. Curtis, accompanies the exhibition. Published by Harry N. Abrams, Inc. of New York in association with The Art Institute of Chicago, the 206 page book is edited by co-curator Martha Thorne. It presents an analytical history of the prize along with examples of buildings by the laureates illustrated in full color. For further details, please visit the web site abramsbooks.com.

The Art of Architecture, a circulating exhibition of the work of Laureates of the Pritzker Architecture Prize, completed a two month stay at Brigham Young University in Provo, Utah in 1998. This is the first venue in the United States since the exhibition completed the European leg of its worldwide ten-year tour, and more recently a visit to South America for a showing in São Paulo, Brazil during the Architecture Biennale in November of 1997. A mini-version of the exhibition was displayed at the White House ceremony in Washington, D.C. in June of 1998.

The Art of Architecture had its European premiere in Berlin at the Deutsches Architektur Zentrum in 1995. It was also shown at the Karntens Haus der Architektur in Klagenfurt, Austria in 1996. In the U.S. it has been shown at the Gallery of Fine Art, Edison Community College in Ft. Myers, Florida; the Fine Arts Gallery at Texas A&M University; the National Building Museum in Washington, D.C.; The J. B. Speed Museum in Louisville, Kentucky; the Canton Art Institute, Ohio; the Indianapolis Museum of Art Columbus Gallery, Indiana; the Washington State University Museum of Art in Pullman, Washington; and the University of Nebraska. The exhibit's world premiere was at the Harold Washington Library Center in Chicago in 1992.



Sir Norman Foster's Plan for a Millennium Bridge - London, UK
(photomontage with city in background)

Architectural photographs and drawings are courtesy of Foster and Partners

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